

The ART Quarterly



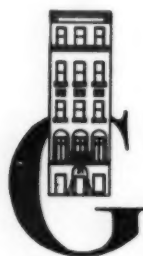
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The ART Quarterly

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The Cleveland Museum of Art

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Fig. 1. MASTER OF THE OSSERVANZA, *The Resurrection of Christ*
The Detroit Institute of Arts

A "RESURRECTION" BY THE MASTER OF THE OSSERVANZA

By ENZO CARLI

Translation by LAWRENCE A. WILSON

I am very happy to accept the invitation extended me by the Editors of *The Art Quarterly* to publish the panel painting of the *Resurrection of Christ* (Figs. 1, 2)¹ lately acquired by The Detroit Institute of Arts, particularly since it is not only a work of choice quality which has come down to us in a state of almost perfect preservation, but also a work of quite rare and exceptional importance for our knowledge of the painter—one of the most exquisite of the fifteenth century Sienese masters. There can be no doubt that this painting is a precious original from the brush of the so-called Master of the Osservanza under whose name it was acquired.

Any supposition becomes an absolute certainty when it is recognized that this recently acquired panel, whose existence had gone undetected until now, unexpectedly completes a predella described by myself in my recent volume devoted to Sassetta and the Master of the Osservanza as "one of the most outstanding creations of this painter".² Its stylistic characteristics and dimensions match those of a few well-known small panels representing incidents in the Passion of Christ, which critics unanimously recognize as belonging to a single predella whose individual parts were separated and dispersed at some rather remote time in the past.

These small paintings are: 1. a *Flagellation of Christ* in the Vatican Gallery (no. 232) measuring 36.5 × 46 cm., catalogued by D'Achiardi as a work of Pellegrino di Mariano and attributed by Perkins (1906) to a close disciple of Sassetta; by Berenson tentatively to Sano di Pietro; 2. a *Way of the Cross* (34 × 42.5 cm.) in the Johnson Collection at Philadelphia, once the property of Langton Douglas and published (1918) by Perkins as a work of a close disciple of Sassetta; 3. a *Christ in Limbo* (34.3 × 43.2 cm.) of the Fogg Museum of Cambridge, (Mass.) from the collection of the Count of Northesk who had acquired it in Rome, given to the Museum in 1915, published by Perkins, by Van Marle and by Misiattelli as a Sassetta and catalogued by Berenson as an early work of Sano di Pietro; 4. a *Crucifixion* of dimensions and whereabouts unknown, a photograph of which Zeri published in 1954 without

having succeeded in learning where the original was to be found, attributing it to the Master of the Osservanza and regrouping it with the three paintings already mentioned.¹ This *Crucifixion*, considerably larger than the three above, must, as was customary, have occupied the center of the predella and have corresponded to the principal division of the polyptych which stood above it. The *Flagellation* and the *Way of the Cross*, depicting two moments of the Passion occurring before the Crucifixion, must have stood on the left, while the *Descent into Limbo*, or "Anastasis," the final episode of the brief cycle, must have been placed on the right in keeping with the most traditional iconography; but it must of certainty have been preceded by a panel representing the *Resurrection*, the fourth in the sequence. The painting of The Detroit Institute of Arts, measuring as it does 36.2 × 45.7 cm., is of an intermediate size, differing but slightly from the dimensions of the Vatican and Cambridge panels (such variations are quite common in groups of the sort when not resulting from small errors in measurement), precisely the kind of disparity one might expect and should anticipate in the complete reconstitution of the predella.

As for the authorship of the latter, it will have been noticed how the first attributions of the Vatican, Philadelphia and Cambridge panels oscillated between Pellegrino di Mariano, Sassetta and one of his close disciples, and, tentatively, the early Sano di Pietro. But it is significant that Pope-Hennessy, in his valuable monograph on Sassetta (1939), sought to reconstruct the personality of one of Sassetta's best disciples, whom he calls "The Master of the Vatican Flagellation," on the strength of these attributions.⁴ In fact the problem of the Master of the Osservanza had still to be raised at that time. It was first summarily outlined by Longhi in the following year⁵ and solved by Graziani in 1942,⁶ thus removing from the catalogue of Sassetta's productions many incorrect traditional attributions and permitting a reconstruction of the activity of his most important pupil—or more exactly co-worker—who, from his most significant and only dated work, the *Triptych* of 1436 in the Basilica of San Bernardino all'Osservanza, received the appellation by which he is now known.

The question seemed to have been settled once and for all, as well as the removal from the list of Sassetta's works of all those collected under the name of the Master of the Osservanza (among which the most important and best known, after the Osservanza *Triptych*, is the altarpiece with the *Nativity of the Virgin*, once in the Collegiate Church and now in the museum

of Sacred Art of Asciano), when Berenson, in the conclusion of the Italian edition (1946) of his *Sassetta*⁹ advanced the theory that the Osservanza *Triptych* and the Asciano *Nativity* might be works of the young Sano di Pietro. Contemporaneously Brandi, too, voiced the same idea,¹⁰ re-enforcing it later on with an abundance of arguments all tending to demonstrate how the works attributed to the Master of the Osservanza, including the three panels of the Vatican, of Philadelphia and of Cambridge, would document the activity of Sano di Pietro prior to 1444. This was the year of the polyptych for the Convent of St. Jerome of the Franciscans of Siena, now in the Gallery of Siena (the predella is in the Louvre), the first work of this very productive painter to be dated with certainty.¹¹ For his part Pope-Hennessy, returning to the problem¹² and setting aside the group attributed to the Master of the Osservanza, proposes to attribute the Vatican, Philadelphia and Cambridge panels to Sassetta's close collaborator in the famous storiette of *Saint Anthony the Great*,¹³ designated by him as "Master B" and tentatively identified with the obscure Vico di Luca, mentioned with "companion painters" (*compagni dipintori*) next to Sassetta in the 1442 payments for the painting of certain hangings for the Cathedral of Siena.

But these attempts, however ingenious, to disregard the fundamental stylistic unity of the Osservanza group (a few admissible departures aside) and to attribute it wholly or in part to Sano di Pietro, do not seem to have succeeded; consequently, I experienced no difficulty in my recent monograph on Sassetta not only in reconstructing more organically the stylistic progress of the Master of the Osservanza but also in demonstrating, by various means, including a method of investigation employing macrophotographic comparisons, the absolute impossibility of identifying the last with Sano di Pietro. The Master of the Osservanza has not been identified with Sassetta for some time; and he cannot be Sano di Pietro either; but if he was not the true and proper teacher of the latter, he was far more than was Sassetta the one primarily responsible for his formation. Of this the Detroit panel of the *Resurrection of Christ* constitutes an additional and interesting proof.

We know two representations of the *Resurrection of Christ* by Sano di Pietro, one in the left half of the lunette of the large signed altarpiece in the Collegiate Church of San Quirico d'Orcia, and the other, fragmentary, in a small painting from the Ramboux Collection in the Wallraf-Richartz Museum in Cologne (No. 185) (Fig. 3). The second, originally attributed by Ramboux to Giovanni di Paolo and by Schubring to Vecchietta,¹⁴ was correctly re-

stored to Sano di Pietro by Gaillard¹³ and Van Marle.¹⁴ This attribution has been accepted unanimously by later scholars with the exception of Pope-Hennessy, who proposes to attribute the fragment to his "Master 185", a pupil of Sassetta so denominated from a small *Madonna* in the Gallery of Siena to which this number has been assigned.¹⁵ In opposition to Pope-Hennessy's proposal, Sano di Pietro's paternity has been confirmed by Brandi and by Madame Gertrude Coor, who has very recently restudied the charming Cologne painting.¹⁶ Madame Coor, who dates it around the forties of the fifteenth century (a bit too early in my opinion), quite rightly calls attention to its stylistic dependence upon the Master of the Osservanza ("Das Bild entstand unter dem Einfluss der Kunst des Osservanza-Meisters". "The picture came into being under the influence of the art of the Master of the Osservanza."), despite the fact she did not then know the paintings of the *Resurrection* by this artist or by Sassetta. The Detroit painting confirms the justness of such an observation and provides us with the iconographic source upon which Sano di Pietro drew for the Cologne painting and for the *Resurrection* in the left-hand part of the lunette of the somewhat later altarpiece of San Quirico d'Orcia, just as the *Descent into Limbo* in the right-hand part of the same lunette is imitated from that of the Fogg Museum belonging to the same complex as the Detroit panel, a complex which, however, assumes capital importance for the iconography of Sano di Pietro.

On the other hand, comparison of the Detroit panel and the Cologne painting, while removing doubt as to the dependence of the second upon the first (a dependence too evident to require a demonstration), convinces us that the two cannot in any way be by the same artist. It is not so much the small iconographic differences with which Sano di Pietro in the Cologne painting alters the model provided him by the Master of the Osservanza¹⁷ as the sensible difference in the quality of the two pictures, which reveals not only the diversity of their authors but also and more importantly the decisive superiority of the first, the Master of the Osservanza, to the second. The Risen Christ of Sano di Pietro delicately bends his entire body in an outwardly sweeping and elegant rhythm which in reality emasculates its vigor and reduces it to an insubstantial silhouette. See on the other hand with how much more energy and plastic relief the Master of the Osservanza has modelled the bare chest of his Christ, the majesty with which he has endowed his face, turned straight towards the beholder. In the proud and solemn fixity of the gaze one cannot find a shadow of that sentimental languor which is characteristic

of all the holy personages of Sano di Pietro, and which in the Cologne Christ is noticeable especially in the "ecstatically raised" eyes (Brandi). In spite of being finely rendered, the drapery of the Cologne Christ's shroud is scant and rigid; that of the Detroit Christ is much more generous and floats in space in elegant volutes having still a rather gothic quality, but pulsing with life in the recesses and shadowy folds created by the free play of the profiles, and having the plastic firmness of metal foil. One can even see in it the resemblance to Jacopo della Quercia and to Federighi, suggested by Zeri with respect to the drapery of a few figures of the *Crucifixion* that he published. The comparison of the Detroit and Cologne panels must of necessity be limited solely to the figure of Christ, because the Cologne panel is mutilated (visible along the left-hand side are only part of a tree and a fragment of a soldier stretched out on the ground). Our contention could be even more fully substantiated by a comparison with the *Resurrection* of the altarpiece of San Quirico d'Orcia, in which the model furnished by the Master of the Osservanza was present in Sano di Pietro's mind not only as regards the landscape, but also as regards the prone figure of the soldier still asleep with face hidden in his arms, and the amazed gesture of the other soldier whose bust alone is visible. Stylistically speaking, the lunette of the San Quirico altarpiece is farther removed from the Detroit prototype than the Cologne panel, and already shows that stiffness and heaviness that characterize the whole of Sano di Pietro's mature and late work. The Cologne panel, on the contrary, seems only slightly later than the Detroit panel; it seems datable around 1444 or 1445 (the year in which Sano di Pietro, working almost entirely by himself, completed the fresco of the *Coronation of the Virgin* begun by Domenico di Bartolo in the Sala di Biccherna of the Palazzo Pubblico of Siena): that is to say, it belongs to Sano's best period.

I proposed the same dating, that is *ca.* 1445, for the other panels of the predella of which the Detroit *Resurrection* was a part, based on the fact that the origin of that tortuous and rigid handling of drapery I have called attention to in the shroud of the Resurrected Christ, can be pointed out in the case of a few figures in the storiette of the *Legend of St. Francis*, the altarpiece done by Sassetta for the Franciscans of Borgo San Sepolcro. This work, the supreme expression of Sassetta's late style, was placed on the altar in June 1444; the date of the predella therefore can be advanced a year. However, it must be considered as nearly certain that the Detroit *Resurrection* was painted between 1444 and 1445 and therefore documents the maturest period in the

stylistic development of the Master of the Osservanza. Indeed, according to the chronology I have proposed, this period begins shortly before 1432 with the *Pietà* of the Serritori Collection of Florence and the storiette of *St. Anthony the Great*, both strongly suggestive of Sassetta," and continues with the *Triptych* of the Osservanza (1436) and the later (not earlier) *Nativity of the Virgin* of Asciano. Our predella would be situated around 1444-45 and would be followed by the damaged predella No. 218 of the National Gallery of Siena which, because of Vecchietta's influence, I propose to date in the neighborhood of 1449-50. The original location of the predella, now completely reconstructed after a dispersion which must go far back in time, is unknown; nor have we been able to identify the panels of the polyptych below which it once stood. Indeed, it is only an hypothesis, although a quite trustworthy one, that the beautiful fragmentary *St. John the Baptist* of the Perkins Collection at Assisi was of their number.

Having thus identified the painter, the original complex of attributions and the presumable date of the Detroit *Resurrection*, I might say something about its intrinsic poetic qualities, but the last are so evident that it would offend the reader to insist. No one can be blind to the exquisite rhythm of the composition, with those slender little figures of soldiers placed parallel to each other, motionless yet quivering like green lizards suddenly blinded by the sun. From the ground where the red shields, the tufts of flowers and the thin swords with their serpentine straps create a fabulous, a priceless inlay, the soldiers behold with dazzled eyes the brilliant golden sphere which rises slowly, Christ inside, casting its mysterious brilliance upon the bare hill behind. The slope of the hill and the path covered with stones, almost paralleling the backs of the two soldiers on the left, seem to make ready for, and direct attention to, Christ's ascension. The Savior floats above the sarcophagus of variegated marble, still closed and hermetically sealed (this touch is unusual because in traditional iconography the sarcophagus generally appears opened with the cover at a slant), which occupies the exact center of the picture and by its insistent presence is doubtlessly intended to heighten symbolically the supernatural effect of the event. And what can one say about the marvelous landscape, about that range of mountains still veiled in darkness (but with the red fruit shining brightly among the branches of a tree), those mountains whose gently undulating ridgeline ending in a lonely tower is sharply outlined against the red reflections of the dawn that is already coloring and invading the nocturnal sky? If the quality of this landscape can be compared



Fig. 2. Detail of Figure 1

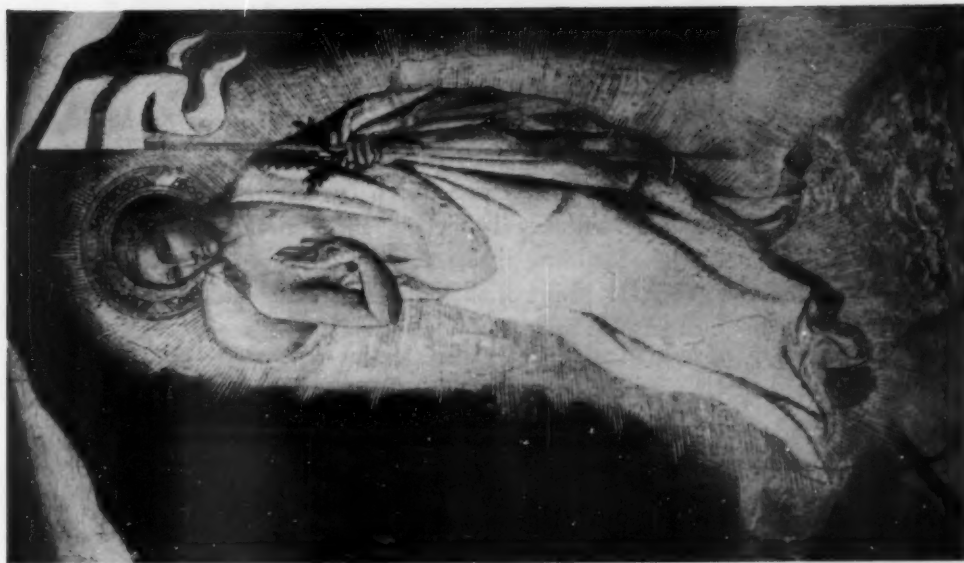


Fig. 3. SANO DI PIETRO, *The Resurrection of Christ (fragment)*
Cologne, Wallraf-Richartz Museum, Ramboux Collection

with that of certain Franco-Flemish miniatures, its spirit—as I have noted in the case of similar and astonishing backgrounds in a few *storiette* of *St. Anthony the Great* by the same master (in particular that of the Lehman Collection)—is distinctly and wholly Siennese, and entirely that of the Master of the Osservanza. It is a sunrise that one may see while traveling through the hills and over the clay plains of the country about Siena, caught here in a moment of unforgettable and almost overwhelming poetry. The Detroit Institute of Arts may well be proud today to place alongside Sassetta's predella of the Passion, which it already possesses and which is one of the finest masterpieces of the greatest Siennese painter of the fifteenth century, this panel of a predella of the Passion by his noblest and most exquisite disciple. No other gallery can, indeed, offer its visitors and its scholars such a rich and enlightening confrontation and comparison.

¹ Acc. No. 60.61. Cat. No. 1345. Panel, H. 144 in.; W. 174 in. Ex. Coll. Convent of All Saints, London. Gift of Mr. and Mrs. Henry Ford II.

² E. Carli, *Sassetta e il Maestro dell' Osservanza*, Milan, 1957, p. 100.

³ F. Zeri, "Una Crocifissione del Maestro dell' Osservanza," *Paragone*, V, No. 49 (January 1954), 43-44.

⁴ J. Pope-Hennessy, *Sassetta*, London, 1939, pp. 174-177.

⁵ R. Longhi, "Fatti di Masolino e di Masaccio," *La Critica d'Arte*, V, Nos. 3-4 fasc. XXV-XXVI, 1940.

⁶ In a communication of February 17, 1942, to the Institute of Art History of Florence. Graziani's essay was published posthumously under the title "Il Maestro dell' Osservanza" in *Proporzioni*, No. 2, 1948.

⁷ B. Berenson, *Sassetta*, Florence, 1946, p. 52.

⁸ In the introduction to the course on Siennese Painting of the Fifteenth Century given at the University of Rome the academic year 1945-46 and published in *La Rassegna d'Italia*, September 1946, p. 31.

⁹ C. Brandi, *Quattrocentisti Senesi*, Milan, 1949, p. 68 ff.

¹⁰ Pope-Hennessy, "Rethinking Sassetta," *The Burlington Magazine*, XCVIII, No. 643, 1956.

¹¹ Divided among the Berlin Museum, the National Gallery of Washington, D.C., the Yale Art Gallery of New Haven, the Lehman Collection and the Metropolitan Museum of New York.

¹² In *Rassegna d'Arte*, XII (1912), 152.

¹³ E. Gaillard, *Un peintre siennois au XV siècle: Sano di Pietro*, Chambéry, 1923, p. 201.

¹⁴ R. Van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1925, IX, 527n.

¹⁵ Pope-Hennessy, *Sassetta*, p. 178.

¹⁶ G. Coor, "Quattrocento Gemälde aus der Sammlung Ramboux," in *Wallraf-Richartz Jahrbuch*, XXI (1959), 80-82.

¹⁷ The most evident consists in having transferred the staff of the standard from Christ's right hand to his left, significant because Sano di Pietro having made such a change causes the right hand of his Christ to be lifted in an attitude which is *extremely characteristic* of the Master of the Osservanza: we encounter it in fact in identical fashion in the case of the Madonna of the Osservanza *triptych* and in that of San Giovacchino and his companion in the left hand compartment of the *Nativity of Asciano*.

¹⁸ In these famous *storiette* the Master of the Osservanza had a younger collaborator, as Seymour was the first to recognize from the macrophotographic examination of the painting in the Yale Art Gallery (see Ch. Seymour, Jr., "The Jarves 'Sassetas' and the St. Anthony Altarpiece," *The Journal of the Walters Art Gallery*, vol. XV-XVI, 1952-53).

PRE-ROMANESQUE AND ROMANESQUE SCULPTURE IN STONE

By CARL D. SHEPPARD, JR.

EXCEPT for classical sources the revival of sculpture in the Romanesque period has been treated rather as a mystery. The debt of the Romanesque sculptor to his predecessors of the Pre-Romanesque period, for esthetic attitude as well as specific details of ornament, and occasionally even technique, has not been adequately recognized. The first style of the medieval period to be investigated by scholars of the nineteenth century was the Gothic; only towards the end of the century were Romanesque monuments approached with an equal interest. This shift of emphasis should be correlated with the emergence of Post-Impressionism and the evolution of modern art. It resulted in the complete rehabilitation of the Romanesque as a style recognized as having its own artistic values and characteristics.

Hanns Swarzenski's recent description of this style could not have been made without an appreciation of the principles of Cubist art:

Each part of a figure or an object now becomes firmly defined and isolated by sharp lines, and all are welded together in a purely abstract geometrical unity. By these means the whole picture surface is being related and subjected to a new, well-regulated system, a sort of ground-plan design with many subdivisions in which forms of various sizes, even the framework and the inscriptions, become part and parcel of the whole.¹

At the same time, figures and objects, reduced to their cubic elements by this principle of dividing the surface into firmly outlined geometrical shapes, are built into block-like masses; and by means of a concentration of weight they eventually give forth a sense of three-dimensional reality of form not dependent on the natural appearance of what they are supposed to represent. . . . What makes us so fully aware of the qualities inherent in this style, and so susceptible to them, is perhaps our modern consciousness of the function of geometric structure in organic forms.²

If Swarzenski's comments on Romanesque owe a debt to the Cubist movement, those made by William R. Valentiner on the Pre-Romanesque are as much the result of a perceptivity sharpened by German Expressionism and the more recent Abstract-Expressionist movement. Valentiner's remarks were prompted by the display of several superb Pre-Romanesque reliefs in the

exhibition "Treasures of the Middle Ages in Italy," at the Petit Palais in Paris during the summer of 1952:

This group of sculptures . . . shows a figural style with striking expressionistic tendencies, appealing especially to our modern conceptions. Obviously they were created by artists who lived under pressures similar to those we feel, harassed by wars and tortured by a constant fear of destruction; artists who were not interested in figural representation of "correct design" . . . for which reason they have been called crude, savage and decadent . . . but were so filled with violent emotions, under terrible strain, that ornament, animal and figural forms, became of like value to them as a means of expressing these emotions in every part of their compositions.³

The inability to perceive any esthetic value in works of art of this type or period forced scholars, for whom the existence of a style which was anti-classical (both anti-Hellenistic as well as anti-Renaissance) was unrecognizable and unacceptable, to formulate the problem of the origins of Romanesque sculpture in terms which could not be solved on the bases of their assumptions. In 1925 Paul Deschamps wrote a brilliant study on the "Renaissance of Sculpture in France in the Romanesque Period":⁴

One of the strangest phenomena to note in the history of art during the Middle Ages is the almost total abandon of sculpture in stone with representations of historiated scenes from the time of the barbarian invasions up to the eleventh century.⁵

. . . The few figures which we know from the Merovingian and Carolingian periods are works of an extreme barbarousness, lacking any esthetic quality; if there had existed at that time work of merit, it would be surprising that none has survived to our time. And this incapacity, so to say, absolute of artists to execute in stone figures of animated beings continued for nearly six hundred years.⁶

. . . One cannot cite, according to us, in our country any statue in the round created in stone under the first two dynasties of our kings; it is possible, however, to mention several obscure bas-reliefs decorated with very crude images of human beings during this period. These monuments, curious for the archeologist, present no interest from the point of view of esthetics, they are related to no artistic tradition, and are cumbersome attempts worthy of a child, and remain striking witnesses to the extreme decadence of sculpture of the period. . . . Let us admit right away that many trials were necessary before an artisan could merit the name of sculptor and could handle his chisel effectively. Let it be said, too, that these beginners who had all to learn and who had no masters came frequently to learn from masters working in other media, etc. . . .⁷

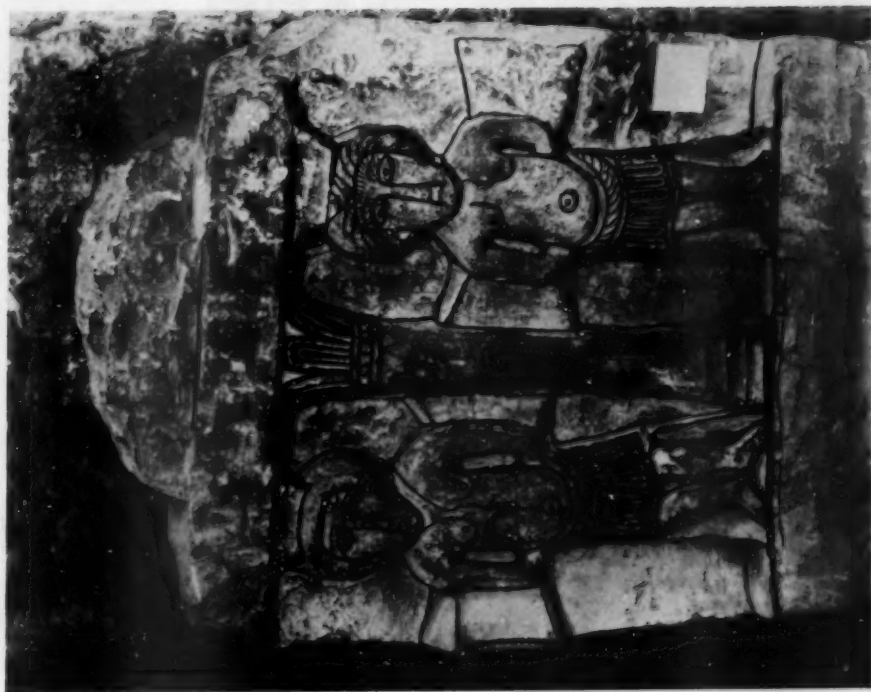


Fig. 1. Relief (detail)
Poitiers, Hypogée des Dunes



Fig. 2. Daniel in the Lions' Den (relief fragment)
Abbey of Charlieu

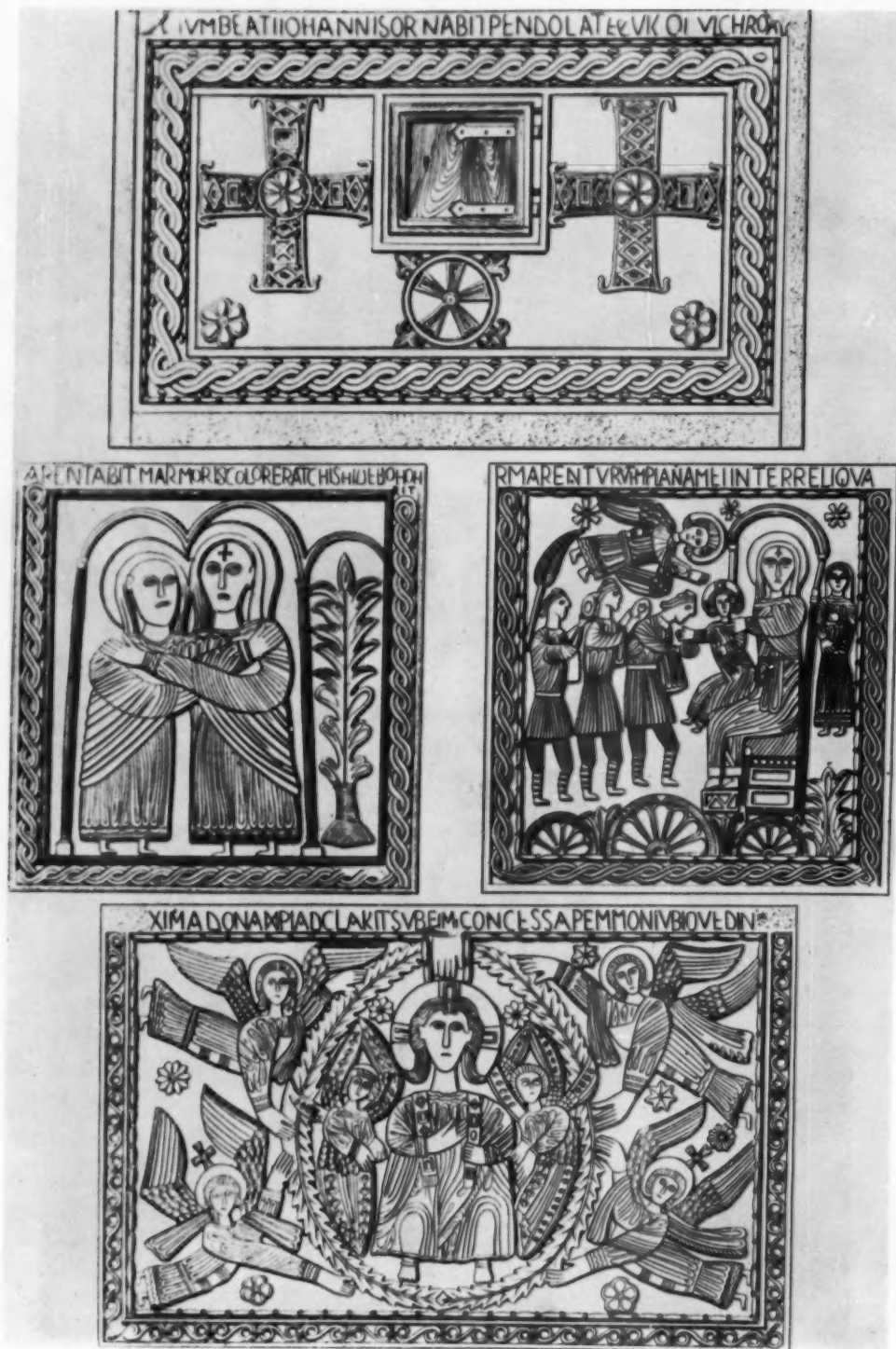


Fig. 3. Relief Plaques, Altar of Ratchis
Cividale, San Martino

Deschamps' conclusion was that sculptors of the eleventh century turned to their colleagues working particularly in the precious metals of gold and silver for instruction in how properly to present the human figure. With rich documentation he showed conclusively that magnificent works in relief had been continuously produced in these metals from the earliest period of Christianity.

Although he recognized that some "very crude images of human beings" had been produced during this period of six centuries, Deschamps was unable to perceive any esthetic merit connected with them. He was not alone in this inability, as has been suggested, but had unanimous support for his point of view, even from those who specialized in some aspect of the period. Raffaello Cattaneo, whose basic exploratory work is still the authoritative account of Italian monuments of the Lombard period, wrote in 1889 the following at the beginning of his Chapter I: "Whoever troubles to examine Italian monuments from the seventh century to about the year one thousand cannot but be immediately struck by the incomparable decadence to which art has been reduced and asks himself spontaneously the question: 'What could have been the cause of it?'"⁸ Even Jean Hubert, writing in 1938, confesses: "To our taste" (he is discussing the carved decorations of the Hypogée des Dunes at Poitiers), "the human figures are of a barbarous strangeness" (Fig. 1). Carlo Cecchelli, discussing in 1943 the panel of the *Ascension* (Fig. 6) from the eighth century altar of Ratchis, San Martino, Cividale, commented: "The sculptor, not having calculated the distance necessary for the arm of these angels to join the curve of the mandorla, had to elongate them excessively (in one the arms are longer than the body) and hence made them so gross, or at least so disfigured, that the proportions of the hands are gigantic."¹⁰

Other means than the analysis of style have also been used to solve this problem of the origins of Romanesque stone sculpture. Emile Mâle¹¹ discussed it in terms of iconography; Henri Focillon in terms of the mystique of style;¹² and Georges Baltrušaitis¹³ on the basis of ornament. Each scholar has given us precious insights into the beauty and subtleties of Romanesque sculpture but none has solved the problem as formulated by Deschamps. Difficulties in the way of a solution reside in the statement of the problem itself or in the basic assumptions necessary to its formulation. The most obvious one is the definite and unmistakable bias of writers on the subject against the type of sculpture produced during Deschamps' six hundred year period.

From the inability to perceive any esthetic quality in these works of art, it was but a step to the corollary assumption that the sculptors who produced these "barbarous" carvings were technically incompetent, inept, inexperienced, childlike. These two assumptions naturally produced a vacuum. The new style of sculpture in stone which began to develop in the eleventh century drew not only from examples of classical forms but also from those extant in the dominant style of the Pre-Romanesque centuries. The failure to recognize the vitality of the latter category has often led to a one-sided analysis of, and searching for, classical traits in Romanesque sculpture and architectural decoration. This in turn has led to the impasse confronting present day scholarship and the mystery surrounding the origins of Romanesque art.

Pre-Romanesque style, as understood in this paper, includes those monuments classified as Lombard, Merovingian, Visigothic, Asturian, Mozarabic, Irish-Insular, Barbaric, early Byzantine, and even Muslim of the Ommeyyad and early Abbassid periods.¹⁴ These terms designate groups of monuments and represent artistic styles which reached full maturity during the eighth and early ninth centuries. In each of the divisions mentioned, variants of the Pre-Romanesque style developed according to the particular historical and cultural situation of the region. The style is supposed to have given way gradually before the general Renaissance movement of the Carolingian dynasty in the West or to have been disrupted by the social and economic disasters brought about by the Norman and Hunnish raids. It has been noted, however, that the Pre-Romanesque style in stone sculpture was not particularly affected by the Renaissance of Charlemagne.¹⁵

The types of sculpture to be found during the Pre-Romanesque period are those whose use had been inherited and conservatively maintained from the Early Christian period. To a certain extent architectural features such as capitals and occasionally moldings were developed in marble and stone. Sarcophagi were relatively numerous but much more common were the traditional kinds of church furniture such as altar tables, bishops' thrones, pulpits, ciboria, balustrades for enclosures of all types like chancel and choir screens, triforium railings, etc. The category of sculpture in the round did not exist, since it had ceased to be practiced after the worship of images in Pagan and Imperial cults had disappeared. The basic esthetic reorientation of the peoples participating in Roman civilization in regard to three dimensional form occurred well before the Pre-Romanesque period, as has been thoroughly recognized.¹⁶



Fig. 4. *Sarcophagus of Theodota (rear panel)*
Pavia, Museo Civico



Fig. 5. *Altar Frontal*
Cividale, Museum



Fig. 6. *Ascension, Altar of Ratchis*
Cividale, San Martino

The most remarkable design principle of Pre-Romanesque sculpture which was to have a determining influence on Romanesque style can be described as the variation of the particular in a context of symmetry.¹⁷ The relief plaques on the altar of Ratchis have designs that range from a full symmetry to asymmetry (Fig. 3).¹⁸ It might be argued that the asymmetry of the *Adoration of the Magi* and *Visitation* scenes was dictated by the required iconography. While this is partially true, the themes did not dictate irregularities of design, which at first glance might be taken for carelessness. A clear example is the treatment of the rope twist motif of the outer border. At the top left it rises above the frame while at the right it just fails to reach it. At the lower right the twist is broken and the two ends are clearly shown instead of being joined. The same motif on the *Adoration* plaque is designed with more regularity but again there is a difference between the lower left and the lower right. A similar variation occurs on the rear panel with the *fenestella confessionis*. At the upper right and lower left the twist does not loop outward to fill the space as it does on the lower right and upper left. This type of variety is not the result of incompetence or carelessness since it subtly touches almost all aspects of the design, e.g., the slight differences in the jewels of the two crosses on this same panel. The relief plaques of the restored ciborium of the Baptistry of Callixtus, Cathedral, Cividale, show the same interest in the change of details in the carved reliefs on the arched panels.¹⁹

One of the most delightful designs with its unexpected variation of symmetry covers the rear panel of the sarcophagus of Theodota, Museo Civico, Pavia (Fig. 4).²⁰ The focal elements of cross and chalice appear at first to be centered in the rectangular panel but are actually considerably to the left because of the motif filling the right fifth of the space. The off-center placement of a strong and traditionally symmetrical feature, the confronted peacocks with cross, chalice, tree or fountain of life, may well symbolize the esthetic attitude of the period, retaining traditional themes and forms but casting them in a new artistic context.

Variety of a different nature can be observed in the border rinceau of the same panel. There are four distinct motifs used to fill the open circles of the design but these are not repeated in order, nor is a single motif exactly like the others of its group.

A final example of the anti-classical attitude towards symmetry which will be cited from Italian art is an altar frontal in the Museum of Cividale, decorated by a medallion connected to two crosses by vine tendrils (Fig. 5).²¹

The astonishing element is not so much the derivation of the six heart-shaped motifs in the medallion from the "XP" but the fact that the vertical line of the design has been inexorably tilted to a diagonal position, imparting a somewhat uncomfortable but extraordinarily dynamic feeling to the traditionally static design.

The same search for irregularity in detail and avoidance of true symmetry can be observed in French and Spanish monuments. In the relief to which Hubert referred, it will be noted that the colonnette which could have been placed on the median line has been shifted to the left. In the famous fragment from the Abbey of Charlieu with the relief of *Daniel in the Lions' Den* (Fig. 2) a similar avoidance of symmetry can be seen. Daniel flanked by the lions, treated in the usual hieratic manner, is placed within a circle but on a diagonal, similar in effect to that mentioned on the altar frontal from Cividale. Note, too, that the angels above are not evenly spaced. The feet of one touch the edge of the panel whereas an open distance between the border and the other angel has been left. Another application of the same design principles is illustrated by the handsome reliefs at Sta. Maria, Quintanilla de las Viñas, near Burgos. Irregularities of design are a major part of the esthetic quality of these reliefs and particularly interesting in the panel of the *Sun* (Fig. 7). The rays of the halo are uneven, as are the end curls of the hair strands which cover the head. The tie-bands of the disc are unevenly spaced and do not coincide with the axes of the composition. A foot of an angel touches the left lower corner whereas the other angel floats free as at Charlieu. One angel has two wings, the other only one. Even the decorative filler motifs below the Sun disk and the angels are not similar. The decorative marble relief bands on the exterior of the building are organized with the same interest in variety and irregularity as seen in the decorative border of the Theodota sarcophagus mentioned above.

It seems definite that the style of sculpture which existed all over Europe during the Pre-Romanesque period embodied a general esthetic preference, anti-classical in nature, which affected the future development of Romanesque sculpture. Sculptures of this period also provided some of the identifying decorative motifs of local Romanesque schools. These have usually been overlooked because they have not been sufficiently differentiated from the classical decorative tradition from which they derive.

Of all the Romanesque schools, that of Lombardy was the most conservative and faithful to the style which immediately preceded it so far as orna-

mental vocabulary is concerned. Possibly this was the case because of the prestige of the style associated with the Lombard Kings, who had brought political greatness to the region and left major monuments at their capital of Pavia, as well as at Milan and at establishments such as Monza and Bobbio. The eastern duchy of the Lombard kingdom has fortuitously preserved the greatest monuments of the period at Cividale, but this region had passed under Venetian, and hence Byzantine, influence before the eleventh century and did not participate in the style which developed in Lombardy at that date.

The west façade portal of San Pietro Ciel d'Oro, Pavia (Fig. 11), was under construction in the twelfth century, but practically all types of the ornamental motifs used can be found on Pre-Romanesque monuments.²² Particularly noticeable is the interlace with breaks combined with a Constantinian interlace covering the engaged columns flanking the portal, as well as what are now the inner jambs.²³ A Constantinian interlace, with palmette shaped leaves and birds and other animals, covers the outer two rows of archivolts. The next range of archivolts has an excellent example of the use of animals to simulate a vine trail and is not strictly speaking to be derived from Pre-Romanesque monuments in Lombardy but rather from the Insular and Barbaric styles in the North. On the soffits of the first and third archivolts from the outside run a four-ribbon plait and an interlace with breaks interspersed by animals. Another motif which can be traced to the Pre-Romanesque period occurs on the outer pilasters flanking the engaged columns, a twist with sharp pointed leaves, which was copied on the modern architrave when the building was restored.

The three portals of the west façade of San Michele, Pavia, show a similar use of the interlace with breaks and the Constantinian interlace with foliate elements. In general, however, animal and human forms have displaced to a great extent the more abstract elements present at San Pietro Ciel d'Oro. Nevertheless, the basic organization of these motifs into running patterns of a rinceau or vine trail type remains Pre-Romanesque in concept.

The same can be said of the central portal of the west façade of Sant' Ambrogio, Milan. The interlace with breaks and the Constantinian interlace design are used for the jambs, archivolts and lintel.²⁴

The contrast between the Romanesque style current in Lombardy, and that developing in Emilia around the personality of Guglielmo at Modena, is almost as strong as that between the Pre-Romanesque and Romanesque styles themselves. At Modena, Guglielmo created sculptures to which Swarzenski's definition of

style is applicable. The Lombard school was so conservative as practically to miss the new trend altogether by comparison. Instead of the linear, black and white effects of the traditional *taille en biseau* of the Lombard sculptors, Guglielmo reveled in a plastically conceived form. There is thus no problem in differentiating between these two schools. It is another matter, however, to put into words the characteristics which identify Guglielmo's Modena atelier and those of, for example, the shop working at St.-Sernin, Toulouse, at about the same time. In both instances there is a marked emphasis on mass, the figure canons are rather stocky, and in both there is a strong classical borrowing of decorative motifs. The Toulouse monuments lack, however, the specific type of ornamentation discussed below, which clearly links the Emilian school with that of Lombardy as a product of northern Italy.

The inner jamb of the main portal of the façade at Modena Cathedral has a beautiful and fascinatingly devious ornament (Fig. 8). At a distance this decoration may seem like a classical acanthus rinceau as it mounts the jambs on either side of the portal and continues over the archivolt.²⁵ On closer inspection it can be seen that the rinceau is accompanied by a particularly luxuriant vine trail, ingeniously handled to suggest the pattern of a Constantinian interlace through leaves and tendrils which, smaller in scale, loop freely over or under the main stem. The pattern is not quickly perceived and as Nils Aaberg justly observed in a similar context: "... the eye which would catch the whole thing at one glance and not puzzle out the design is apt to obtain ... an impression of a masterly confusion ... which must have been repugnant to the classical sense of style."²⁶ This magnificent design of Guglielmo, in contrast to much of the rest of his work, bears the imprint of the Pre-Romanesque Lombard style. His particular combination of source materials marks him as a consummate artist and also serves in this instance to distinguish his manner from that of his contemporaries and successors.²⁷

The completely different historical background of Languedoc offered other source materials for the sculptors working at Toulouse with consequently different results from those achieved at Modena. The basis for the artistic evolution of the region during the Pre-Romanesque period was the Visigothic inheritance. Although the Visigoths were deprived of Toulouse by Clovis in the early sixth century, they retained control of the Narbonnaise and Spain until the eighth. The southwest of France continued through the Carolingian period to be in cultural contact with the Iberian peninsula, both



Fig. 7. *The Sun Relief*
Quintanilla de las Viñas, Sta. Maria



Fig. 8. *Façade, Main Portal (detail)*
Modena Cathedral



Fig. 9. *Lintel*
Saint-Genis-des-Fontaines

with the kingdoms bordering the Bay of Biscay as well as with the Mediterranean region of Catalonia.

In the north of Spain monuments of the Asturian monarchy of the ninth century, and those of the Mozarabic period which followed in the tenth, continued to retain a great deal of the Visigothic style. The Mozarabic style had its sources in the Moslem art of Cordova, which in its turn had been grafted onto the Visigothic style which had preceded it. This complex stylistic interweaving might be simplified for purposes of discussion if we consider only that the ornamental vocabulary of Visigothic architectural sculpture set certain limitations of choice for artists of succeeding periods. This does not mean that motifs other than Visigothic were never used but only that in a general way Visigothic art imparted a decorative tone which was retained in Spain and southwest France up to the eleventh century.

Georges Gaillard, writing in 1938, characterized this situation as follows:

As for ornamental sculpture and motifs derived from the acanthus leaf in particular, Romanesque sculptors found their point of departure very early at Leon in Mozarabic capitals, and the persistence of the technique of decorative sculpture in this region through the tenth and eleventh centuries doubtlessly rendered their task even more easy. At Toulouse, Roman and Visigothic models could have played an analogous role. The marble ateliers of the Pyrenees, from which the capital of Languedoc imported not only marble but probably craftsmen along with their work, assured a continuity of technique as well as contact with Mozarabic art, for which Catalonia had also been an important center.²⁸

Concerning sources of the architectural sculptures at San Isidoro, Leon, Gaillard also wrote:

All the details of this evolution directly prepare the decorative repertory of Romanesque sculpture. The curving vine stem with palmettes (Fig. 9) (*tige ondule à palmettes*) and the sequence of fleurons enclosed in heart-shaped motifs (Fig. 10), which decorate so many Romanesque impost blocks, are motifs characteristic of Cordovan sculpture; and Mozarabic art also used them as on the carved panels from San Miguel de Barcena (Asturias) and from San Miguel de Escalada (Leon).²⁹

The evolution of these two motifs during the eleventh and twelfth centuries in southwest France and Spain are graphically presented in a series of excellent line drawings in Manuel Gómez-Moreno's *El Arte Romanico Español*.³⁰ They are actually phenomena of the whole Compostella Pilgrimage style and could characterize its ornamentation as the rinceau-vine trail of

Modena characterizes the early phase of Romanesque sculpture in Emilia. The latter does not occur in Spain and southwest France. Indeed, it is significant that no complex interlace ornamentation appears on monuments of this school. Only occasionally a simple plait or basket weave was used. More often a very free vine stem with single knots was applied to capitals, but this motif does not have the regularity of Guglielmo's design and was not derived from Pre-Romanesque monuments. The reason for its absence from Romanesque sculpture of Spain and southwest France is that the interlace with breaks had never been adopted by Visigothic art and never enjoyed the continued popularity it found in northern Italy. On the other hand, the palmette enclosed in heart-shaped motifs, so ubiquitous in Spain and southwest France, was not of importance for Guglielmo's style.

The examples chosen from the three Romanesque schools, the Lombard, the first phase of Emilian sculpture, and the early work at Toulouse, indicate the importance of Pre-Romanesque monuments. In each instance, a motif or motifs localized in a particular style provided a trait so associated with its context that it can be considered as one of the identifying characteristics of a specific school. The Pre-Romanesque artistic traditions of each area also determined in a more general way the future character of Romanesque styles by presenting as source material well-ordered systems of ornament. The Pre-Romanesque experience of art also established a general attitude of mind which led to a preference for designs of an asymmetrical nature, or at least a partial disregard for symmetry, thus preparing a frame of reference within which the Romanesque style could freely evolve.

During the second half of the eleventh century throughout Christianity a new stylistic movement began to operate, inextricably bound up with contemporary political security, social stabilization and economic expansion. In art this expressed itself in the drive for plasticity as described by Swarzenski and brought about the synthesis of classical and Pre-Romanesque elements which are identified as Romanesque.

¹ Hanns Swarzenski, *Monuments of Romanesque Art*, London, 1954, p. 27.

² *Ibid.*

³ W. R. Valentiner, "The Relief from Aversa," *The Art Quarterly*, XVI (1953), 181.

⁴ Paul Deschamps, *Bulletin Monumental*, 1925, pp. 5-98.

⁵ *Ibid.*, p. 6.

⁶ *Ibid.*, p. 10.

⁷ *Ibid.*, p. 63.

⁸ R. Cattaneo, *L'Architettura in Italia dal secolo VI al mille circa*, Venice, 1889, p. 15.

⁹ J. Hubert, *L'Art Pré-Roman*, Paris, 1938, p. 162.

¹⁰ C. Cecchelli, *I monumenti del Friuli del secolo IV all' XI*, Milan, vol. I, Cividale, 1943, p. 3 ff.

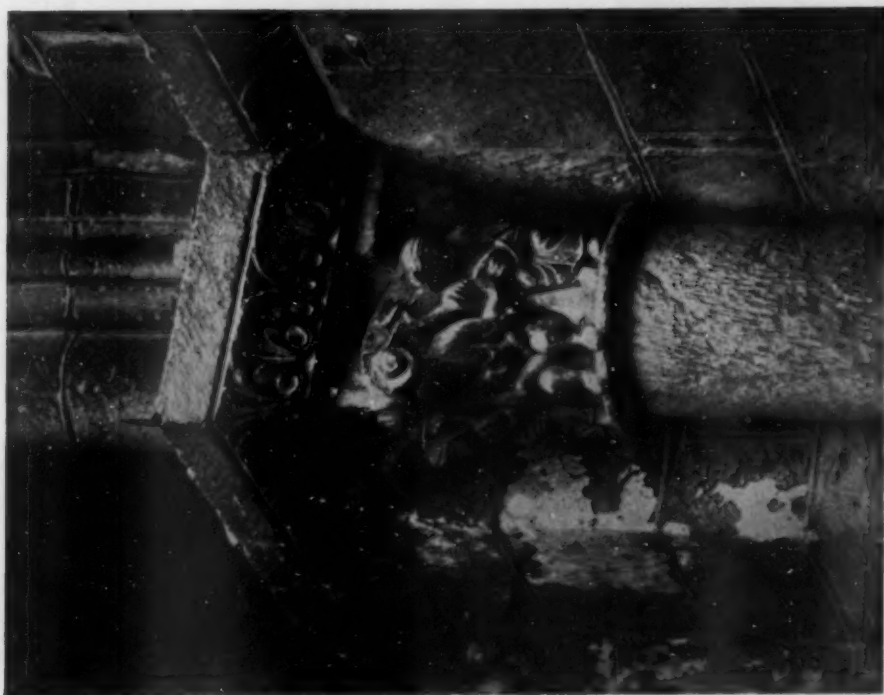


Fig. 10. Capital, Portal of the Counts
Toulouse, St-Sernin



Fig. 11. Façade, West Portal (detail)
Pavia, San Pietro Ciel d'Oro

- ¹¹ E. Mâle, *L'Art religieux du XII^e siècle en France*, 3rd ed. 1928.
 - ¹² H. Focillon, *L'Art des sculpteurs romans*, Paris, 1931.
 - ¹³ G. Baltrušaitis, *La Stylistique Ornementale*, Paris, 1931.
 - ¹⁴ J. Baum, *La Sculpture figurale en Europe à l'époque Mérovingienne*, Paris, 1937, especially chapters III and IV; N. Aaberg, *The Occident and the Orient in the Art of the Seventh Century*: I. "British Isles"; II. "Lombard, Italy"; III. "Merovingian Empire," Stockholm, 1943-47; R. de Lasteyrie, *L'Architecture religieuse en France à l'époque romane*, 2nd ed., Paris, 1929, pp. 203 and 210; J. Strzygowski, *Die Altislavische Kunst*, Augsburg, 1929, p. 195, in particular relates Lombard to Croatian material; E. Arslan, *La Pittura e la scultura Veronese dal secolo VIII al secolo XIII*, Milan, 1943, p. 6; H. Schlunk, "El Problema de la Miniatura Visigoda," *Archivo Español de Arte*, Sept.-Oct., 1945, pp. 241-265, recognizes the relation between Spanish and Italian monuments; A. Haseloff, *Pre-Romanesque Sculpture in Italy*, Florence-Paris, 1930, p. 51 ff.
 - ¹⁵ de Lasteyrie, *op. cit.*, p. 198; Baum, *op. cit.*, p. 42, says "Charlemagne, affirming his power, assured the supremacy of the classic style in all domains of art from one end of his empire to the other," although immediately below he adds, "Stone sculpture did not differ from that of the preceding period."
 - ¹⁶ A. Grabar, "Plotinus et les origines de l'esthétique médiévale," *Cahiers Archéologiques*, 1945, pp. 15-34.
 - ¹⁷ Arslan, *op. cit.*, p. 7, and F. Mazzanti, "La Scultura Ornamentale Romana nei bassi tempi," *Archivio Storico dell'Arte*, 2nd series, 2nd year, 1896, p. 173.
 - ¹⁸ Cecchelli, *op. cit.*, pp. 1-26.
 - ¹⁹ *Ibid.*, pp. 27-64.
 - ²⁰ Haseloff, *op. cit.*, p. 44.
 - ²¹ Cecchelli, *op. cit.*, p. 65 ff.
 - ²² Porter, *op. cit.*, III, 226 and 228.
 - ²³ Aaberg, *op. cit.*, II, figs. 29 and 30, p. 34.
 - ²⁴ Porter, *op. cit.*, vol. II, p. 538 felt that the lowest slab of the left jamb was of Carolingian origin and, indeed, its squares of Constantinian interlace filled with single motifs can be found on monuments throughout Europe and specifically at Rome, e.g., a marble slab in Sta. Maria in Trastevere. From photographs it is difficult to say but this plaque seems to be quite consonant with the rest of the portal reliefs, all of which could with like justification be classified as Pre-Romanesque. Certain elements, such as the appearance of human figures in the panel questioned by Porter as well as on the capitals, the use of animals, etc. indicate that these are not re-used fragments but were carved in the eleventh century.
 - ²⁵ R. Salvini, *Wiligelmo*, Milan, 1956, p. 71.
 - ²⁶ Aaberg, *op. cit.*, II, 74.
 - ²⁷ This motif, slightly varied, is also found on the Porta dei Principi, Cathedral, Modena, the main portal of the Abbey of Nonantola, and less completely on the inner archivolt of the left portal of the façade of the Cathedral, Piacenza, but not on monuments associated with Niccolò.
 - ²⁸ G. Gaillard, *Les débuts de la sculpture Romane espagnole*, Paris, 1938, p. 225 ff. M. Gómez-Moreno, *El Arte Romanico Español*, Madrid, 1934, p. 6, presents a similar concept of this evolution.
 - ²⁹ Gaillard, *op. cit.*, p. xxii; Baltrušaitis, *op. cit.*, pp. 117-118. These two motifs are the same as those upon which Baltrušaitis postulates the development of Romanesque ornament.
 - ³⁰ Gómez-Moreno, *op. cit.*, pp. 141-148.
- N.B. Photographs for figs. 1 & 5 from Grischia and Mazenod, *Les Arts Primitifs Français*, Paris, 1953; figs. 2 & 4, Cecchelli, *I Monumenti del Friuli*, Rome, 1943; fig. 6, Porter, *Spanish Romanesque Sculpture*, Florence, 1928; fig. 7, Enlart, *L'Art Roman en Italie*, Paris, 1924; fig. 8, Martin, *L'Art Roman en Italie*, Paris, 1912; figs. 9 & 10, Mas.

NOTES ON OLD AND MODERN DRAWINGS

THE DRAWINGS OF GIOVANNI ANTONIO PELLEGRINI

By MICHELANGELO MURARO

Translation by LAWRENCE A. WILSON

THE Institute of Art History of the Fondazione Giorgio Cini, which has in the past organized anthological exhibitions of Venetian drawings, in the fall of 1959 devoted a showing exclusively to Giovanni Antonio Pellegrini. One hundred and nine drawings and seven paintings well sufficed to reveal the importance of this artist, who until today was relegated to the margins of history and remained almost entirely unknown. Critical notes and earlier studies merely credited Pellegrini with being a precursor of the Venetian rococo, anticipating the inventions and forms of Sebastiano Ricci, of Pittoni, and even of Giovanni Battista Tiepolo.

Born in Venice in 1675 of a family of Paduan origin—a circumstance which explains certain ties with Liberi's art—Giovanni Antonio Pellegrini left the Venetian republic in 1690 to begin his travels through Europe, travels which took him to Austria, Germany, Holland, Poland and England. At the outset of his career he was influenced by Paolo Pagani, from whom he acquired a certain compositional daring. He was then struck by the unsuspected charm of Luca Giordano's productions. He vied with Gregorio Lazzarini in that luminous technique originating from the preponderant use of tempera. Contemporary writers, and even Lanzi, declared that works so painted would endure no more than a half-century; yet they are to be seen today, as bright and living as the day they were done. Pellegrini, however, was no slave to consistency; especially as regards his sketches he preferred to work with oils, a technique which allowed him to follow unhindered every flight of unbridled fancy. "For me it is easier to paint a picture than to write a letter," affirmed Pellegrini. Given his fortunate temperament and the marvelous

rapidity of his brush it was easy for him to satisfy buyers throughout half of Europe, chief among them being the Earl of Manchester and the Prince-Elector Johann Wilhelm of the Palatinate who, receiving him hospitably in their palaces, brought the Venetian into contact with the masterpieces of every country gathered there in their private galleries.

Giovanni Antonio Pellegrini was the first to recognize his own need to expand his education to European dimensions as required by the fashion of the times and historical demands. Together with his Venetian background, and particularly with his predilection for Paolo Veronese, there are evident in his work influences of Van Dyck, Rubens, Poussin, and even Rembrandt, whose intense design and violent brushwork he especially admired.

In Pellegrini's work, however, every influence readily resolves in a climate of felicitous and joyous decoration, entirely free of formal restraint and seventeenth century heaviness. "His pictures," Lanzi writes, "sometimes hesitate midway between being and non-being, between what can be seen and not be seen." The definition could not be more apt, but what the neo-classical critic intended as a stricture is for us a recognition of Pellegrini's peculiar quality and merit. His manner of drawing, too, disregarding as it does every direct tie with reality, transports him into a world of happy abstraction where light reigns, light that reveals subtle beauties and awakens a burst of inherently pure and lovely colors. Art for art's sake as in the most untrammelled of Fragonard's sketches.

Nor is one to presume that the master arrived at so much elegance and facility effortlessly. If we examine his drawings we detect a progress through increasingly constructive approximations; we follow the concretion of the conceived image by means of line and wash, now faintly suggested, now applied with sufficient force to indent the sheet, betraying his eagerness to give form to the inner vision. Each stage of the tireless draftsman's labor possesses its own beauty, but the goal is the painted work: these lines intended to provide the armature of the finished work gradually resolve every asperity, every difficulty, preparing the artist for the moment he will face the canvas or the wall to be frescoed with full and hard-won assurance.

Indeed, Pellegrini's paintings yield no evidence of alterations or of indecision; they stand revealed as if given being for the purpose of disclosing the imperturbably Olympian society which seems to announce the complacent beauties of Boucher. One is led to think of the tiring trials and rehearsals that



Fig. 1. G. A. PELLEGRINI, *Bacchanal*
London, Paul Wallraf Collection



Fig. 2. G. A. PELLEGRINI, *The conferring of the Keys*
Vienna, Albertina



Fig. 3. G. A. PELLEGRINI, *The Motteux Family*
London, The British Museum



Fig. 4. G. A. PELLEGRINI, *Madonna and Six Saints*
Düsseldorf, Kunstmuseum



Fig. 5. G. A. PELLEGRINI, *Madonna and Six Saints*
Düsseldorf, Kunstmuseum



Fig. 6. G. A. PELLEGRINI, *Madonna and Six Saints*
Düsseldorf, Kunstmuseum



Fig. 7. G. A. PELLEGRINI, *Madonna and Six Saints*
Düsseldorf, Kunstmuseum

precede the giving of a play, and the comparison is not absurd, especially for an artist like Pellegrini.

We possess information of his activity as a scenographer, but it is enough to consider his work to have confirmation of it. His personages are posed in theatrically ample spaces, while sumptuous backgrounds and draperies limit the ambiance. Frequently the choreographic passion, one of the most constant preoccupations of the Venetians in the seventeenth century, finds a logical conclusion in this painter who through so many experiences manages to solve every problem of setting with lyric and effervescent ease. Nor is this an insignificant virtue if one but thinks of what will be its amazing consequences in the art of a Tiepolo, for example. Pellegrini had ended his apprenticeship when Lazzarini and Sebastiano Ricci were still struggling laboriously and maladroitly, when Bombelli and Piazzetta were to be seen heavy with massive shadows and seventeenth century densities (Fig. 1).

His experience of Roman baroque and particularly his acquaintance with the work of Baciccio, the master he met some time around 1699 during his first sojourn in the capital, aided greatly in leading Pellegrini to so much freedom. Shaking off all subservience to the sanctions and demands of tradition, ever receptive to new ideas providing they would enrich his repertory, Pellegrini is ready for artistic themes which would have given another painter pause. I have in mind works such as the drawing of the Motteux family (No. 71 in the catalogue) in which the members of the family are shown in a luxurious interior, making one think of the settings preferred by Pietro Longhi (Fig. 3). But it is not a question here of priority because "genre setting" is not to be understood as a pledge of originality, stemming as it does unaltered, with no thought of the purposes of realism or of social demands, straight from the experience of foreign masters.

Giovanni Antonio Pellegrini does not claim to be an innovator; his moral interests are remote from those which concerned his pupil, sister-in-law and protectress, Rosalba Carriera. He is one of those marvelous artisans who fill patrician dwellings with happy dreams and exquisite objects—indeed he is first and foremost among them. Who more often than he has soared over every obstacle into the free heavens of decorative art? Pellegrini fully represents the aristocratic society of his day, as yet untroubled by threatening specters and as yet, on the other hand, undisposed to finding pleasure in the scientific truths and references which we shall see permeating the art of Canaletto, for example.

His great merit lies, therefore, in having freed himself of all erudite gravity and all academic pedantry to lead the way painting is to follow to the endless conquests and to the extenuating delights of the Venetian rococo.

We must be grateful to Alessandro Bettagno for having revealed to us so fully documented an artistic personality of such importance for our comprehension of the early eighteenth century. The exhibition of San Giorgio was a revelation which upset previous studies which made the first decades of the century seem the appanage of other masters. Moreover, thanks to Pellegrini, Venetian art takes its place in a concert which is now clearly international, justifying and anticipating the fortune of those painters who will be summoned to labor in all the countries of Europe.

The origins of the new language must be sought precisely in this confluence of contacts and experiences, and above all in the joyous synthesis provided by Pellegrini's art. Bettagno will speak of this in a monograph which has occupied him for many years because of the necessity of examining first-hand every aspect of the multiform culture upon which the master's work rests. Since the exhibition in question we can appreciate the value of his research. Now we will attempt to reconstruct the method used by the scholar to bring together under Pellegrini's name his scattered drawings, hitherto indiscriminately attributed in various collections to Ricci, Molinari, Pagani or Tiepolo.

The key drawing was that of the Albertina (Fig. 2), a preparatory study for a *Conferring of the Keys*, the altarpiece painted by Pellegrini ca. 1725 for the church of the Salesians in Vienna (No. 94). All the other attributions, more or less recent, had to be compared with this incontrovertible document. A nervous, tremulous and precise draftsmanship characterizes all the elements that contribute to define the figures which are bathed in light. This folio allows us to appreciate how Pellegrini's art was never lost sight of by the better representatives of the Austrian rococo, and especially by Troger and Unterberger. The handling is free, never stiff and realistic, more suggestive of mass than of detail. The wash done with a brush spreads so freely as to appear casual. But from the encounter of these means of expression, from the synthesis which the eye creates from such graphic suggestions, is born the clear image, and with it the marvel and the joy of an unexpected discovery.

The experience with Giordano and Roman art crystallizes into forms which later become typical of Pellegrini. Having once thoroughly analyzed the Vienna drawing, Bettagno was able to attribute to Pellegrini with



Fig. 8. G. A. PELLEGRINI, *St. Peter and St. Andrew*
Breslau, Ossolineum



Fig. 9. G. A. PELLEGRINI, *Tobias and the Angel*
Besançon, Musée des Beaux-Arts



Fig. 10. G. A. PELLEGRINI, *Self-Portrait*
Frankfort, Museum

certainly the assemblage of the Düsseldorf works already attributed by Budde to Molinari. This group opened the way to all the possibilities for attribution that this exhibition afforded. Let us turn our attention to the eight studies for an altarpiece depicting *The Glorified Madonna and Six Saints* (full-page reproduction pls. 6-13 in the catalogue). The characteristics we have noted in the Albertina folio reappear in Figure 4 (cat. no. 7). Figure 5 presents the same subject, this time done in pencil (cat. no. 6). This circumstance provides a base point for all Pellegrini's drawings employing the same technique. The date 1693 (I refrain from commenting on the significance of a dating so anticipatory) testifies that the course followed in his beginnings coincides with Piazzetta's. But the drawing reproduced as number 9 of the catalogue reveals the particular style that the artist evolved from the much less emphatic and mechanical one of his teacher Paolo Pagani (Fig. 6).

The figure of the Baptist occupying the center of the scene is circumscribed by a continuous line deriving precisely from Pagani's manner, the like of which substantiates many attributions of the exhibition (see nos. 16, 17, 20, 22, etc.). Figure 7 (cat. no. 10), like so many others, lends itself to manifold considerations relative to the artistic procedures followed by Pellegrini. In fact, it may be affirmed that every one of his drawings was done three times. The first version is a light pencil sketch which fixes on the paper the compositional values. The roving strokes seek to find and assign the ideally suitable space to the figures. The second version, done with the brush, concentrates on light and color. The wash suggests contrasts which painting will develop with contrasting color and with the possibilities of expression proper to it, distributes planes, indicates the mass values, and above all individualizes the lines of force (more than it follows the forms of the subject) which will lend dynamism and pictorial unity to the whole. St. Peter of Figure 8 (cat. no. 98) remains almost complete at this stage and serves to demonstrate the objectivity of what we have asserted. Note how the painter seeks to reduce his figures to their essential geometrical forms. It is as if one were witnessing the rebirth of an artistic technique which was really Paolo Veronese's, to whom even the pen drawing which constitutes the third and final phase adopted by Pellegrini harks back.

This pen-finishing is a procedure dear also to Tiepolo and Francesco Guardi, but especially to painters of ceramics and lacquered furniture—in short, to decorators. After having prepared the backgrounds and the areas destined for the figures, they proceed to use a very fine brush to animate the

units of the design with a continuous tracing whose purpose is to fix the characters, the expression and vivacity aimed at in the finished work.

In Pellegrini's case this particular technique is exempt of all coldness and of everything mechanical. It intervenes to unify and synthesize the preceding steps, underlining and heightening values, and above all, proposes the most forceful figurative ideas for the actual painting which will follow. A circle and two crosses define the shape of a face, but the pressure of the pen reveals a state of excitement and a marked desire to convey the movement. Hence some of these drawings (no. 28, for example) call to mind mannered productions such as a few of the drawings of the younger Palma.

Anyone examining the fine reproductions contained in the catalogue may fail to take into account a prime consideration for evaluating Pellegrini's drawings: very often the latter are not monochromes at all but are done in red chalk and colored inks so as to more directly evoke the painted work and the substantial skill as a colorist which the master possessed.

On the basis of the Albertina and Düsseldorf drawings Bettagno has been able to reconstruct the greater part of Pellegrini's artistry. But an entire sector of it would have been forgotten if drawings such as that of the Motteux family (no. 71), and especially those sketches which illustrate the letters sent by the artist to his sister-in-law Rosalba Carriera (nos. 67, 68, 69), had not reached us. These reveal the artist to us as a painter of genre scenes, a painter to whom, as Bettagno writes, every kind of rhetoric and conformism was distasteful.

Thanks to these documented works, surprising drawings such as numbers 78 and 79 lead to an enrichment of Pellegrini's artistic *corpus* and thus find their justification. From it are to be deleted, I believe, a few drawings included in this exhibition: no. 59 may still be Molinari's work; the attribution of no. 104 remains as either Celesti or Gionima; no. 84 is too poor and useless even if of serious provenance.

We might examine a whole series of masterpieces (Figs. 9 and 10) and attempt some precise comparison with a few paintings with which we are familiar, but we would inevitably return to this artist, who will henceforth certainly enjoy great fame, but not to the extent of eclipsing the glory of Giannantonio Guardi or Sebastiano Ricci, to whom the excellent drawing of the Ambrosiana (no. 34) must be attributed.

NOTES ON SOME FURTHER ATTRIBUTIONS TO BONAVIA

By THOMAS J. MCCORMICK

IN the course of the author's research on the architectural and artistic career of Charles-Louis Clérisseau, three oil paintings attributed to him came to light. Superficially the works resembled the artist's in that they represented readily identifiable Roman remains in Southern Italy in a picturesque way. Furthermore, Clérisseau is known to have traveled in this area in the company of Robert Adam and drawings as well as engravings by Cunego after Clérisseau give evidence of this. Stylistically, however, these three paintings do not resemble his work, and this is further emphasized by the fact that Clérisseau rarely, if ever, worked in oil, limiting himself instead to gouache, alone or combined with body-color. However, no alternative suggestion came to mind until the appearance of W. G. Constable's article on Carlo Bonavia in the Spring, 1959 *Art Quarterly*. Stylistically, and in one case iconographically, the three pictures so closely resemble the works of Bonavia that they can be safely attributed to him:

Ruins of the so-called "Temple of Diana" at Baiae (Fig. 1).

Oil on canvas, 19½ × 29½ in. (49.5 × 74 cm.). Not signed or dated.

COLL: Mortimer Brandt, New York, 1954 (as by Clérisseau).

Private Collection.

The same building is seen in a slightly more distant view in No. 5 (Fig. 4 in the Constable article, called *Ruins of a Domed Building by a River*).

Sepulchre at Pozzuoli (Fig. 2).

Oil on canvas, 19½ × 29½ in. (49.5 × 74 cm.). Not signed or dated.

COLL: Mortimer Brandt, New York, 1954 (as by Clérisseau).

Private Collection.

So-Called "Tomb of Virgil" and "Grotto of Posilippo" (Fig. 3).

Oil on canvas, 19½ × 29½ in. (49.5 × 74 cm.). Not signed or dated.

COLL: Mortimer Brandt, New York (as by Clérisseau).

The capital letters on the stone on the right form an indecipherable inscription, apparently in Italian. This subject was also treated by Clérisseau and appears in a Cunego engraving.

It is always a pleasure when publication of the work of a little-known painter leads to the discovery of further examples. I am wholly in agreement with Mr. McCormick's attribution to Bonavia of the three paintings he describes above, and congratulate him on identifying their subjects. Unfortunately, these identifications add nothing to the little we know about Bonavia's life and only confirm the fact that Naples and its neighborhood were his main hunting ground.

The publication of the article also has brought more information about two of the paintings described therein, Nos. 15 and 16 in the catalogue (Figs. 11 and 12). These were acquired in 1958 by the Kress Foundation and in the same year went to the Honolulu Academy of Arts.

One more painting has recently emerged (Fig. 4), the subject of which is very near Naples, the lighthouse of which can be seen in the distance. So far the building on the left has not been identified. This painting is unsigned but is an unusually sprightly example of Bonavia's work. It is in oil on canvas and measures 31 by 48 inches (79×122 cm.). It was acquired by Messrs. Agnew in a sale of Different Properties at Christie's, May 1, 1959, lot 124. No information as to its earlier ownership has been found.

W. G. CONSTABLE



Fig. 1. CARLO BONAVIA, *Ruins of the so-called Temple of Diana at Baiae*
New York, Private Collection



Fig. 2. CARLO BONAVIA, *Sepulchre at Pozzuoli*
New York, Private Collection



Fig. 3. CARLO BONAVIA, *So-called Tomb of Virgil and Grotto of Posilippo*
New York, Private Collection



Fig. 4. CARLO BONAVIA, *Coast Scene*
Private Collection

ARCHIVES OF AMERICAN ART

REPORT OF ACQUISITIONS JULY—SEPTEMBER 1960

MANUSCRIPT LETTERS AND ORIGINAL MATERIAL

Through the interest of Miss Mary-Averett Seelye, Co-ordinator of the Arts Resource Center, the files of traveling art exhibitions from 1949 through 1952 have been given to the Archives by the AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, Washington, D.C. The records, kept by Miss Laura Beam, include material on all aspects of their exhibition programs. Of particular interest to us are the letters from such artists as Walter Anderson, John Atherton, Marsden Hartley, Jacob Lawrence, Marina Nunez, John Rood and David Smith relating to their one-man exhibitions.

A collection of importance for scholars working on the study of American decorative arts has been given to us by the widow of JOHN KENNETH BYARD (1886-1959), noted dealer and expert on American furniture. Included in the gift are over 2500 photographs, most of them well labeled, of American antiques, which will be invaluable aids to research. There are also letters from Mr. Byard's clients, among whom were some of the most important collectors of American decorative arts: Henry N. Flynt; Mrs. J. Watson Webb; Dr. J. Reed McClure; Robert Bruce Hanan; Cornelius Moore; E. M. Jette, and others. There are in addition many letters to other dealers in American antiques.

THEODORE BRENSON (1893-1959) was active as a painter, graphic artist, teacher and writer; all of these aspects of his life are reflected in the group of letters, typescripts, catalogues and gallery notices presented to the Archives by Mrs. Vera Brenson. Born in Riga, Latvia, Brenson came to America in 1941 and taught at the College of Wooster in Ohio, at Douglas College in New Brunswick and at Rutgers University. The 142 letters included in these papers are to such people as Jerome Mellquist, Stanley W. Hayter, Marcel Gromaire, and numerous other artists and writers here and abroad. Brenson's notes and papers relating to his teaching career and his articles on art education are of special interest.

The first installment of the papers of MINNA WRIGHT CITRON were given to the Archives in August. Mrs. Citron has exhibited widely in the United States, Brazil, Cuba and France, both as a painter and as a printmaker. Her papers cover her amazingly many-sided career and include typescripts of her radio talks, magazine articles, catalogue copy and lectures. There are also numerous articles which other people have written about Minna Citron. Mrs. Citron was born in Newark on October 15, 1896, and studied at the Brooklyn Institute of Arts and Science, the New York School of Applied Design, the Art Students League and in various schools abroad.

Original designs by FRANK LLOYD WRIGHT and RAYMOND LOEWY for two notable experiments in coordinated fabric planning have been presented to the Archives by the F. Schumacher and Company through Mr. Rene Carillo, Director of Merchandising.

The eight Wright designs for printed textiles and wallpaper are from the Taliesin Collection and were produced in the summer of 1955. Strongly architectural in feeling, these designs were later coordinated with a group of furniture produced by Heritage-Henredon. The five sketches by Raymond Loewy were part of a group called "Cosmopolitan" which was produced in 1957 and included woven and printed textiles and wallpaper. This is our first important acquisition in the field of twentieth century design and will have great value for us in terms of the history of contemporary machine production.

OTHER GIFTS OF MATERIAL RECEIVED FROM THE FOLLOWING DONORS:

Miss Florence S. Berryman, Theodore Bolton, Miss Mary Bartlett Cowdrey, Charles C. Cunningham, Mr. and Mrs. Lawrence A. Fleischman, H. Raymond Henry, Wilbur H. Hunter, Mrs. Bernard Karfiol, Mrs. Worth M. Kaufman, Miss Marian King, Mrs. Miriam L. Lesley, Howard Lipman, Mrs. Mildred F. Loew, Miss Helen G. McCormack, the Fine Arts Section of the Michigan Academy of Arts, Science and Letters, John D. Morse, Mrs. John A. Pope for the Smithsonian Institution, Edgar P. Richardson.

ADDITIONAL MATERIAL GIVEN TO COLLECTIONS ALREADY RECEIVED

To the SETH W. and JOHN CHENEY papers, given by Mrs. Hermann W. Williams, Jr., and to the McCausland papers by Elizabeth McCausland, art critic and author.

TAPE RECORDINGS RECEIVED

The Discovery of Oneself Through Movement, by ARCH LAUTERER, Professor of Speech and Drama, Mills College. An address given at the AAUW Biennial Convention at Los Angeles, California on Tuesday, June 28, 1955; *Art as the Expression of Human Personality: The Shock of Recognition*, by JOHN CIARDI, poet and Professor of English, Rutgers University. An address given at the AAUW Biennial Convention in June, 1953 at Minneapolis, Minnesota. Gift of the American Association of University Women, Washington, D.C.

Recorded interviews with thirteen painters at the Skowhegan School of Painting and Sculpture made during the summers of 1958 and 1959: David Aronson; Isabel Bishop; Peter Blume; Louis Bouché; Kenneth L. Callahan; Robert M. Cronbach; George Grosz; William A. Kienbusch; Jack Levine; Henry Varnum Poor; Ben Shahn; Harold Tovish; William Zorach. Purchase.

MAXIM KAROLIK Interview. A tape recording made from the television program "The Barren Period" at the Museum of Fine Arts, Boston, April 11, 1960, in which Mr. Karolik discusses the formation of the three noted collections he has created for that Museum. Gift of Mr. Karolik.

ANNOUNCEMENT OF GRADUATE THESES IN PROCESS

J. Robert Bienvenu (MA), a study of two Greek Revival hotels in New Orleans: the St. Louis by J. N. B. de Pouillez and the St. Charles by James Ballier, Sr. Newcomb College, Tulane University.

George Michael Cohen (PhD), *American Genre Painting between 1830 and 1870*, as a reflection of the social environment of the times. Boston University.

Rochelle Estrim (MA), *Olmec Jadeites*. Newcomb College, Tulane University.

Roland E. Fleischer (PhD), *Gustavus Hesselius*. Johns Hopkins University.

David B. Lawall (PhD), *Asher Brown Durand*. Princeton University.

Paul G. Sifton (PhD), *Pierre Eugène du Simitière (1737-1874): Collector in Revolutionary America*. University of Pennsylvania.

Frances Tilleux (PhD), *James Abbott McNeill Whistler from 1858-1873*. University of Wisconsin.

JAMES TRENCHARD OF THE "COLUMBIAN" AND "COLUMBIANUM"

By ROBERT D. CROMPTON

THE memory of James Trenchard of Philadelphia (Fig. 1) did not long survive the great eighteenth century magazine he pictorialized or the historic association of artists he helped to found. Most history treats him briefly and disparagingly; even his direct descendants have no knowledge of his time or place of death. Now, for the first time in more than 150 years, Trenchard is gaining recognition as a pioneer American illustrator, whose role in two major artistic undertakings of the formative days of the United States is significant and worthy of further study.

Trenchard was one of a small circle of Philadelphia engravers of the Federal period whose copperplates, however crude by modern standards, reflect the pride, spirit and culture of one of the most momentous periods of our nation's existence, and left a treasury of historic illustrations for Americans to cherish.

James Trenchard made his mark as the co-owner and engraving master of the *Columbian Magazine* of Philadelphia between 1786 and 1790. During these years he turned out most of the eighty-seven line engravings of views, scientific advances, patriotic events and emblems which helped to make the periodical the finest of its kind in the country. Also notable was his role as a founder, at Philadelphia on December 29, 1794, of the short-lived but memorable "Columbianum" or "Association of Artists in America for the Protection and Encouragement of the Fine Arts." He was one of thirty men who gained a measure of immortality by penning their names beneath these words: "We the undersigned, from an earnest desire to promote, to the utmost of our abilities, the Fine Arts—now in their infancy in America—[do] mutually promise and agree, to use our utmost efforts to establish a school or academy of Architecture, Sculpture, Painting, etc. within the United States."¹ Significantly, the Columbianum projected the first academy of art in America and held the first exhibition of contemporary art in the country in the Senate Chamber of the State House (Independence Hall) in 1795.² It was a forerunner of the Pennsylvania Academy of the Fine Arts, founded a decade later.



Fig. 1. CHARLES WILLSON PEALE (attrib. to), *James Trenchard*
Lancaster, Pa., Robert C. Hall



Fig. 2. *Wrapper of the Columbian Magazine for June 1789.* Wood engraving probably by James Trenchard. The "Trenchard & Stewart, printers," is believed to be James Trenchard and Peter Stewart, whose attempt to print the magazine in Trenchard's period of sole ownership failed after two numbers. Princeton University Library, Sinclair Hamilton Collection

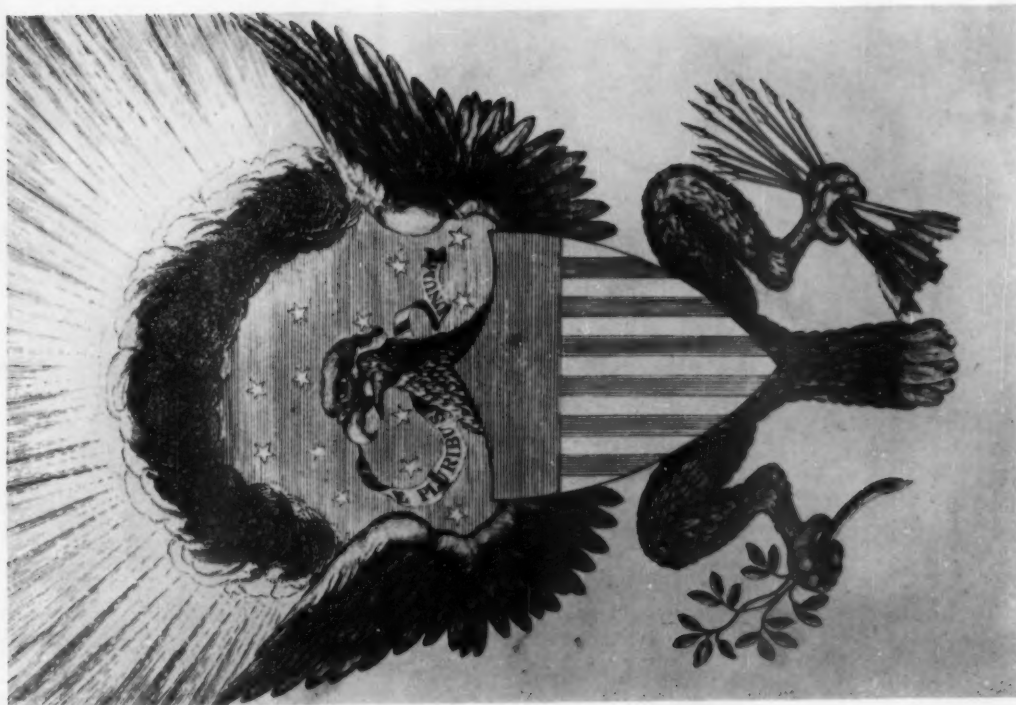


Fig. 3. *Arms of the United States.* Line engraving by James Trenchard from first issue of the *Columbian Magazine* (Sept. 1786)

While David McN. Stauffer and Mantle Fielding list only thirty engravings by Trenchard, most of them from the *Columbian Magazine*, there is little question that many more of the unsigned plates of the magazine up to March, 1790, reflect his hand.³ In that period he is the only engraver listed, with a total of eleven signed plates, other than his two pupils James Thackara and John Vallance, who signed three engravings in 1788. Both Thackara and Vallance married Trenchard relatives and went into business for themselves in 1790 as Thackara & Vallance.⁴ Since Trenchard was one of the founders and the longest single co-owner, as well as engraving master, it is reasonable to conclude that he, himself, engraved many of the plates, selected the subjects, arranged for original drawings when required, and watched carefully over the engravings on which his pupils worked.

Up to the time he became part of a five-way partnership in launching the new magazine Trenchard had been relatively unknown in his adopted city of Philadelphia. Born about 1746 in Salem County, New Jersey, he was one of nine children of George Trenchard, attorney-general and surveyor-general under crown rule in "West" Jersey.⁵ He first came to public notice when he advertised in the *Pennsylvania Gazette* of June 11, 1777:

All Kinds of Engraving done by James Trenchard in Front Street five doors above Market-Street Philadelphia. Likewise the Watchmaking Business carried on, in all its various branches, at the above place by Francis Young.

Since William Dunlap records James Trenchard as a pupil of James Smither, Sr., and 1777 was probably the date of leaving his master and going on his own, Trenchard may have come to Philadelphia as early as 1773 or 1774 to learn engraving and allied crafts from Smither.⁶ Like many engravers of the time, Trenchard also practised seal cutting and die sinking.

In July, 1777, Trenchard enlisted in the 22-man "fourth class, Fourth Battalion, Philadelphia Militia" under Capt. Charles Willson Peale for service in the Revolution.⁷ This began a life-long friendship with the famous portraitist. Nothing further is known of Trenchard's war record. Early in 1786 he was completing the handsome, many-swirled certificate of membership of the American Philosophical Society, still used by this venerable group today, having been issued since that time to some 3,669 members.⁸

The summer of 1786 saw the launching of the *Columbian Magazine* by Trenchard, Mathew Carey, the first editor, Charles Cist, Thomas Seddon and William Spotswood. On August 9, 1786, in the *Pennsylvania Gazette*,

the five expounded the advantages of beginning such a publication at a time "when the genuine spirit of liberty has extended its benign influence over these independent and highly favored republics."⁹ Trenchard's personal influence was evident in the glowing prospectus which told how each issue of the magazine would be "adorned with two engravings, on copperplates, executed by an American artist." He outdid his own promise. Some issues had more than two engravings; he, himself, was almost exclusively the "American artist." It was logical for him to take this commanding pictorial role for undoubtedly one of his major motives was to find an outlet for his copperplates. He was one of the first engravers, if not the first, to take a strong hand in the management of a major American publication. By 1789 he was also sole owner (Fig. 6).

From the first issue the magazine was well received and soon enjoyed a widespread circulation in the former colonies, and even in Europe. Modeled, it was said, after the *Gentleman's Magazine* and the *London Magazine* in the mother country, it was as well done editorially as it was pictorially. The engravings contributed much to the magazine's popularity and Trenchard became one of the most successful of the Americans who tried to emulate the pictorial mastery of Europe for a public hungering for illustrations. Rarely before had pictures by home-bred talent been spread so profusely, or so often, before eagerly receptive eyes. Trenchard became pre-eminent in graphically portraying the embryo inventive genius and architectural and natural beauties of the youthful country, many of them for the first time.

Yet in 1834 Trenchard was described as "one who tried to make designs and engravings for a magazine, but they were poor scratchy things, as were all the rest of his works."¹⁰ This contrasted with the modern day expressions of Carl Dreppard, who called the magazine "a rich source for American prints of historic interest"; of Frank Luther Mott, who described it as "the handsomest magazine of its century"; and of Joseph Jackson, who praised Trenchard and Carey as the leading spirits who "gave the young republic the best magazine America had yet produced . . . in it the art of engraving here advanced a step."¹¹

In fairness to Trenchard, some of the work was scratchy, but much was not. All of it has varying degrees of importance if for no other reason than that it must be re-evaluated in the light of those historic times. There is no denying the historic merit and inspiration of Trenchard's simple but eye-pleasing portrayal (after C. W. Peale) of Independence Hall on a summer

morning, entitled *A N. W. View of the State House in Philadelphia* (Fig. 5), and issued in July 1787 in commemoration of our country's two greatest documents: the Declaration of Independence (on its 11th anniversary) and the Constitution, then rapidly taking shape in that hallowed hall. This building, the magazine modestly said, "will, perhaps, become more interesting [in] the history of the world, than any of the celebrated fabrics of Greece and Rome." Or the equally striking *A South East View of Christ's Church* (Philadelphia) (Fig. 4), done five months later, with that founding seat of Episcopalianism in America showing for the first time the mitre of the newly consecrated Bishop William White atop the steeple. Or, in December 1786, the very first visual reproduction of a steamboat built by sometime engraver John Fitch to puff up the Delaware River to eternal fame (Fig. 8). Or the several brilliant symbolic *Columbian* engravings by Trenchard which stirred the pulse of sentiment of the young republic; an outstanding example being the frontispiece of January 1788, when he further honored the newly-drawn Constitution while the thirteen states were ratifying the document, and at the same time issued a stirring plea for its unanimous adoption.

The plate portrays a winged figure holding a copy of the Constitution and pointing to a temple "Sacred to Liberty, Justice and Peace." Two gowned women look on, with a palm tree behind them (Fig. 7). The inscription reads:

Behold! a Fabric now to Freedom rear'd,
Approved by Friends and ev'n by Foes rever'd
Where Justice, too, and Peace, by us ador'd,
Shall heal each Wrong and Keep ensheathed the Sword
Approach then, Concord, Fair Columbia's Son,
And, Faithful Clio, write that WE ARE ONE!

Trenchard also vividly and starkly portrayed rural landscapes. Notable among some fifteen *Columbian* scenes of the American countryside were the sweeping *Perspective View of the Country Between Wilmington and the Delaware* (April 1787) (Fig. 11), and *View from Bushongo (Bushong's) Tavern 5 miles from York Town on the Baltimore road* (July 1788). Here selection of subject was the key to success. It more than made up for any lack of finesse in engraving on Trenchard's part.

What, then, was the origin of the unsigned drawings from which Trenchard (and Thackara and Vallance) graved their work? A few are known, but the eyes that first captured these scenes for posterity are for the most part as yet unidentified.

Since Trenchard was a drawing instructor at this time,¹² it is possible he, himself, originated some of the drawings, although in only one, *Amelia: or the Faithless Briton*, the frontispiece for the October 1787 magazine, does he sign himself as both engraver and delineator. In all the plates to March 1790 only five other delineations are apparent, three by C. W. Peale, one by Thomas Bedwell and another by Charles Bulfinch. In the case of the former it is virtually certain that Trenchard engraved the famous State House scene after the background of Peale's life-sized 1778 portrait of Chevalier Gérard, the French minister to the United States. This painting hangs today in the stairwell of Independence Hall. Trenchard's old commander also was the delineator of two attractive views of Gray's Ferry Bridge, Philadelphia (Fig. 9), one showing the triumphal arches erected for Washington's passage on his way to New York in May 1789 for his inauguration as first President of the United States. The latter engraving was seen by readers within a relatively few days of the actual occurrence, a rarity in those times. Friend Peale may have draughted others of the sketches and left the work unsigned.

Like many of the engravers of the century, Trenchard was both a copyist and an innovator. This was particularly true of his *View of the Ancient Buildings Belonging to Harvard-College* (Dec. 1789), taken from an engraving originally published in 1726 by William Burgis. Although two of the three buildings had been demolished for some years, Trenchard faithfully copied all of the structures while patriotically omitting the royal cartouche, coach and strolling and riding figures of the earlier engraving. He also updated the magazine's December 1787 rendition of *A View of the Town of Boston the Capital of New England* (Fig. 10) as seen from the Castle William. This Trenchard took from Governor Thomas Pownall's original drawing, engraved in England twenty-nine years before, converting the flag over the fort from British to American and omitting certain vessels in the harbor.

The same was true of the view of *Natural Bridge, Virginia* (Sept. 1787), which Trenchard garnered with very little change from the plate in Volume II of Marquis de Castellus' *Voyages . . . dans l'Amérique Septentrionale*, published in Paris the year before. Others may have been borrowed, too, but the majority have a contemporary cast. His harsh, none-too-flattering portrait of Washington in the January 1787 number (Fig. 14) was said by W. S. Baker to be "probably a makeup of the engraver" after the Peale and Pine portraits of Washington.¹³ Although two other unsigned engravings of Washington are ascribed, weakly, to Trenchard, his only other signed

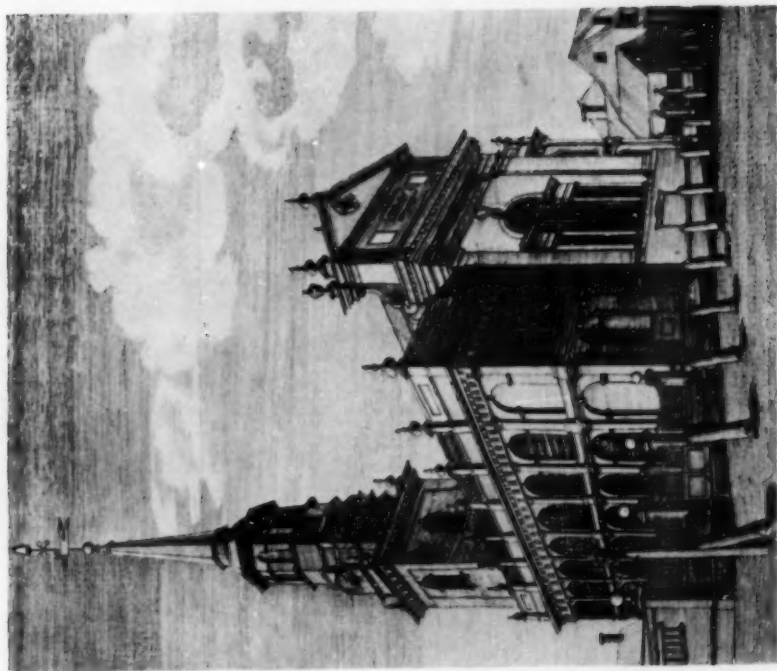


Fig. 4. A South East View of Christ's Church.
Line engraving attributed to James Trenchard from November 1787
Columbian Magazine

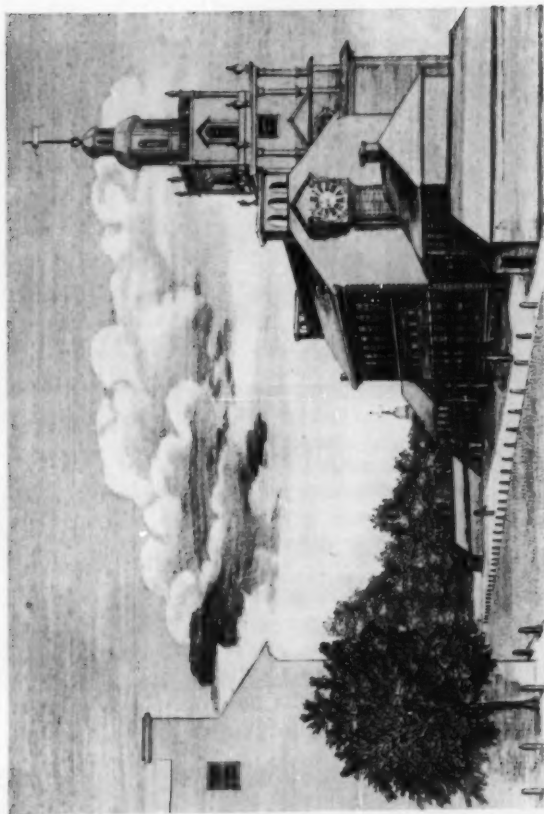


Fig. 5. A N. W. View of the State House in Philadelphia.
Line engraving by James Trenchard, Charles Willson Peale delineator,
from July 1787 *Columbian Magazine*.

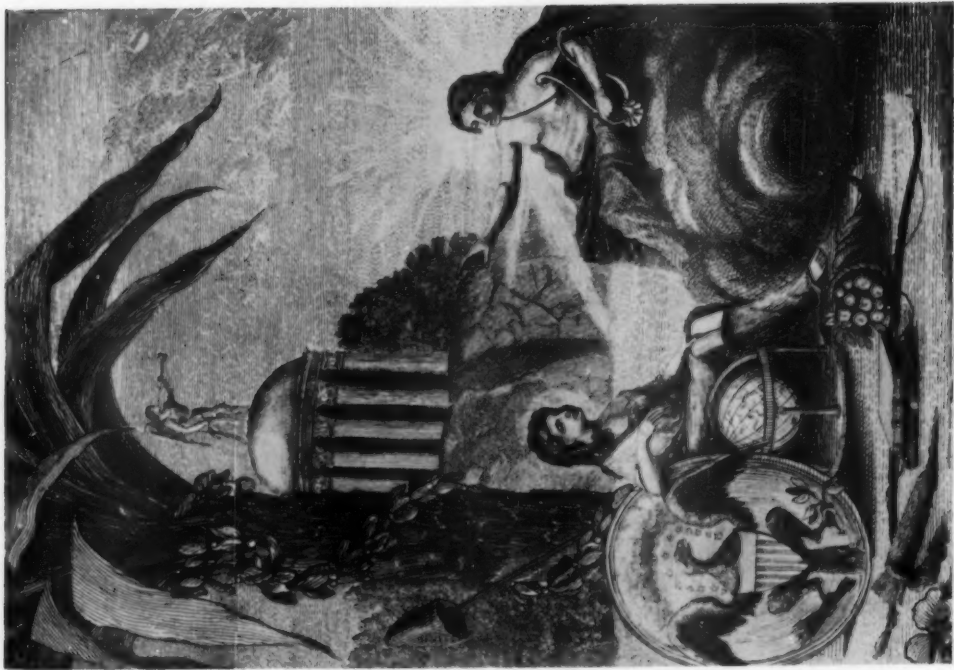


Fig. 6. *America! With Peace and Freedom Blest.*
Symbolic line engraving attributed to James Trenchard from
January 1789 *Columbian Magazine*

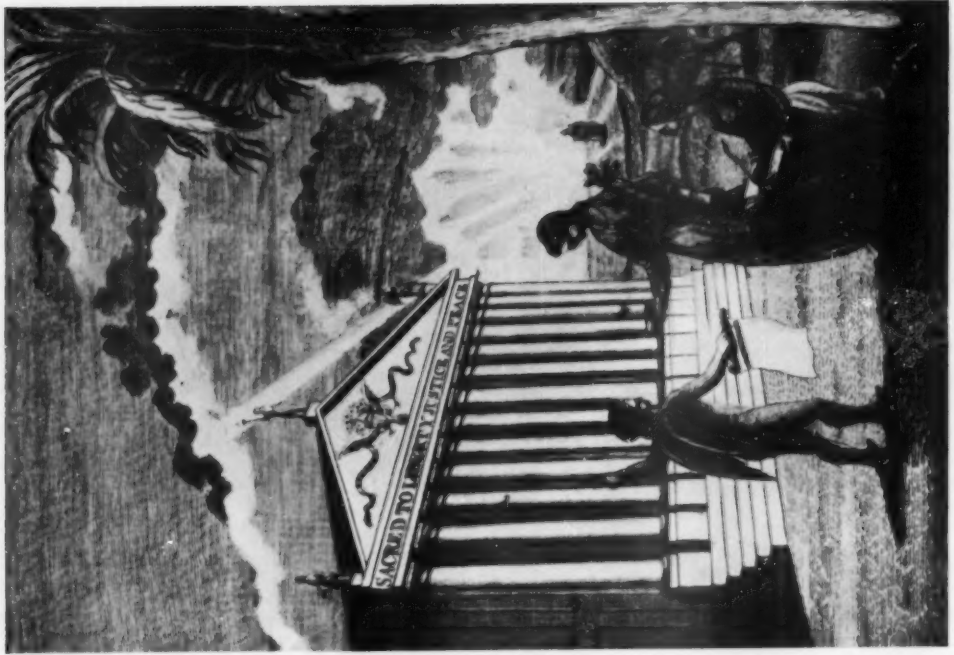


Fig. 7. *Behold! A Fabric now to Freedom Rear'd.*
Symbolic line engraving by James Trenchard, "G.T." designer
(otherwise not identified), from January 1788 *Columbian Magazine*.

portraits are those of General Nathaniel Greene in the first issue of his magazine, and Mico Chlucco, King of the Seminoles, in William Bartram's *Travels*, Philadelphia, 1791.

At least one restrike of *A South East View of Christ's Church* is known today. This bears the number "24" in the upper right hand margin, adds the word "Philad" after the title of the engraving and the date "1787" centered under this title. Similarly, a restrike of *A N. W. View of the State House* appeared with the marginal number "25". These were probably made at least sixty years ago; just how long ago is not certain. The numbers suggest some sort of a group of prints.

Amazingly (for one collection), thirty-three of the original plates of the *Columbian Magazine* survive today in excellent condition at the Philip H. & A. S. W. Rosenbach Foundation in Philadelphia, including the Washington and Greene portraits, Fitch's steamboat and the January 1788 symbolic engraving. The Christ Church and State House plates are not among the thirty-three and their whereabouts, if they now exist at all, is a mystery.

Of all Trenchard's work, *A N. W. View of the State House* is, rightfully, his most popular. It has been reproduced scores of times and has become a classic among early depictions of that noted building.

Trenchard is also believed to have engraved the first portrait of William Shakespeare published in America (Fig. 15). The late historian Joseph Jackson of Philadelphia commented categorically:

In the August 1787 number [*Columbian Magazine*] appeared the first portrait of Shakespeare to be published in this country. It was used in an advertisement by Thomas Seddon, and without an engraver's name but evidently the work of Trenchard.¹⁴

Seddon, of course, was Trenchard's long-time bookseller-stationer partner in the magazine. The engraving was after the monument to Shakespeare erected in 1740 in Westminster Abbey, according to James G. McManaway of the Folger Shakespeare Library, who notes the first American edition of Shakespeare (Philadelphia, 1795) bears an entirely different engraving of William. The same advertisement appeared in the July 1787 issue of the *Columbian*. The engraving style strongly suggests Trenchard. There is no evidence at hand to refute Jackson's claim to it as an American "first" of its kind.

Trenchard wrote prophetically when he told his readers upon assuming sole ownership in January 1789:

Anxious for the reputation of a work whose foundation he assisted to lay, and whose superstructure he now calls his own; no pains, no cost will be spared to render the COLUMBIAN MAGAZINE the most elegant, entertaining and valuable repository of the kind that has ever appeared in America . . .

It was the most elegant, all the way from 1786, and the cost which he would not spare probably was his undoing. Early in 1790, after fourteen months of sole direction and forty-two months of association, Trenchard severed connection with the *Columbian* and the name as he had known it passed with him. "In March 1790," we are told, "Trenchard effected a combination with the owners of the new magazine, himself relinquishing ownership."¹¹ The "new" magazine followed the same format but the name was changed to *The Universal Asylum and Columbian Magazine*.

Financial difficulties on the part of the apparently never-too-well fixed Trenchard were doubtless his reason for leaving, since he did continue engraving in Philadelphia. With his departure the illustrations virtually ceased. Only six copperplate engravings (the only two signed plates were by Thackara & Vallance)¹² appeared in the three-year interval to December 1792, when oppressive postal regulations and uncertainty of delivery forced the magazine out of business for good. The fact of the greatly lessened illustrations further emphasizes Trenchard's pictorial impact during the years he held sway.

For the next three years Trenchard lived obscurely. He joined the throng of Philadelphia engravers (including his master, Smither) who were working on Thomas Dobson's eighteen volume first American encyclopaedia, which consisted mainly of copying, line for line, the hundreds of plates from the *Encyclopaedia Britannica* as fast as ships could carry them from the presses in England.¹³ He also engraved a number of medical plates for American copies of British imprints. His work for Bartram's *Travels* included a map of a little-known area of Florida which is a headliner today—Cape Canaveral.

A turning point from the dismalness of this period came in May 1793 when Trenchard sailed for London armed with a letter from Charles Willson Peale to Benjamin West, which described Trenchard as an "eminent engraver" and a "self taught American" who could inform West "generally of the state of the arts with us." "Mr. Trenchard will be highly entertained in viewing your gallery of paintings . . . should he want advice I know your direction will satisfy," Peale told West.¹⁴

But there is no clue here, nor in another letter later in the year, of Trench-

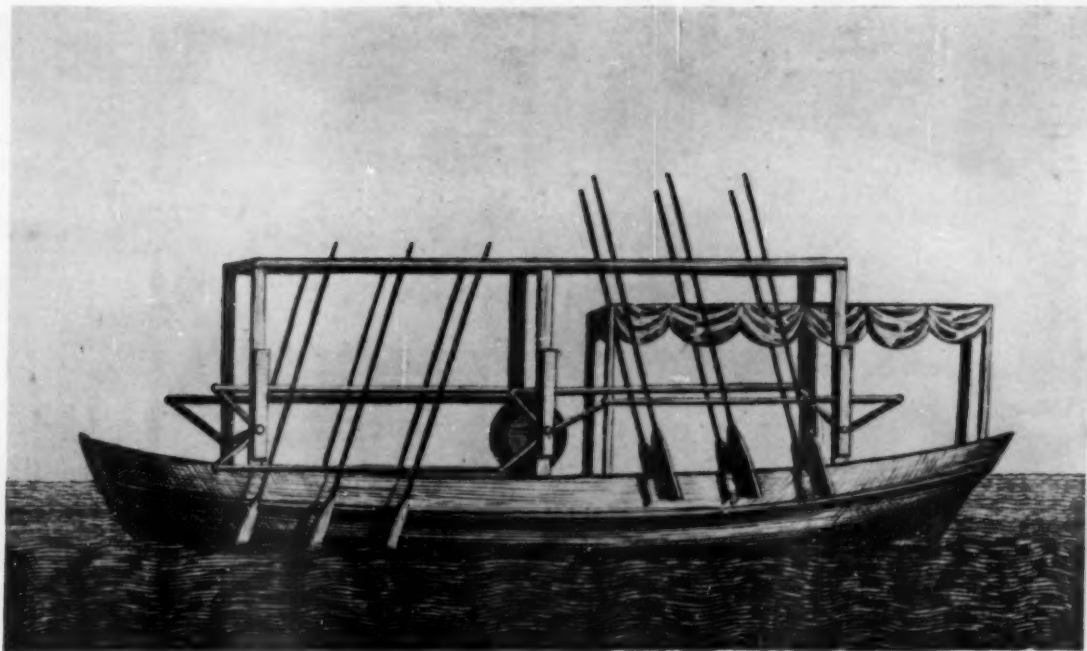


Fig. 8. *Plan of Mr. Fitch's Steam Boat.*
Line engraving ascribed to James Trenchard from December 1786 *Columbian Magazine*.



Fig. 9. *An East View of Gray's Ferry on the River Schuylkill.*
Line engraving by James Trenchard, Charles Willson Peale delineator, from August 1787 *Columbian Magazine*.

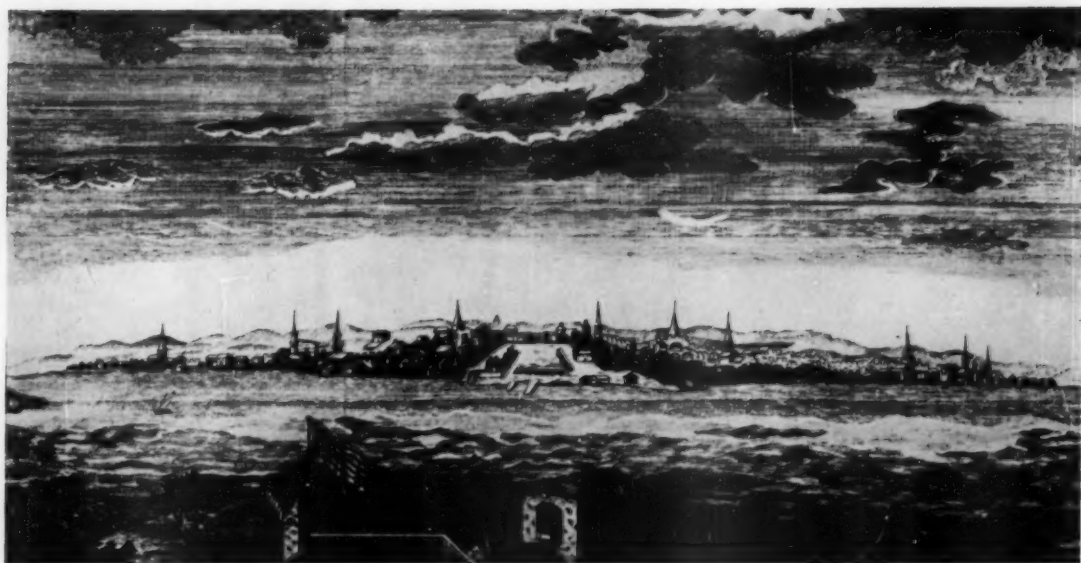


Fig. 10. *A View of the Town of Boston the Capital of New England.*
Line engraving ascribed to James Trenchard from December 1787 *Columbian Magazine*.



Fig. 11. *Perspective View of the Country Between Wilmington and the Delaware, Taken from the Hill S.W. of the Academy.*
Line engraving ascribed to James Trenchard from April 1787 *Columbian Magazine*.

ard's exact purpose in going to England. On December 18, 1793, Peale addressed Trenchard at Kensington Lane, London, saying:

I . . . am glad to hear that you are so well pleased with Mr. and Mrs. West, their attachments to America are still warm, although they have been long absent from this country, and have entered into a different mode of living from that which is the fashion with us."

Whatever else Trenchard did on this trip, however, it must be regarded as successful because he returned home (before December 1794) with a young English engraving apprentice named Gilbert Fox. While Fox was a good engraver, he is mostly remembered today as the first to sing Joseph Hopkinson's new song, "Hail, Columbia!" at the Chestnut Street Theater in Philadelphia in 1798. Of his coming to America Dunlap wrote (with some errors):

It so happened that an American, who practised engraving in Philadelphia without knowledge of the art, went on a voyage of discovery to London and finding young Fox, in the year 1793, bound by an apprentice's articles to Medland, a well-known engraver of that city, conceived the design of purchasing the youth's time if he could induce him to cross the seas to Philadelphia, the place of the adventurers abode, and teach him what he had learned from Medland. Fox's reward to be liberty and good wages.

Trenchard, such was the American's name, succeeded; the youth wished for change of place and to be master of his own actions, before he knew how to guide them; the master was tempted by the price offered; and Gilbert was shipped to Philadelphia in 1795 [*sic*] by Trenchard, as an assistant to himself, and teacher of the art of etching, which was imperfectly understood among us at that time.

Mr. Alexander Lawson says, that among the engravers the general impression was, "that Fox was only to impart his art to Edward [*sic*] Trenchard, who had bought and imported him, but it soon spread and everyone became etchers."²⁰

In the last statement Lawson, the most supercritical of all James Trenchard's contemporaries, erred, naming Edward instead of James Trenchard. There was an Edward C. Trenchard, engraver, at that time, but he is now established as being only about nineteen years old in 1793 and hardly well-trained enough to be called "an eminent engraver" by Peale, much less of sufficient stature to warrant an introduction to the great West. It is certain now that James Trenchard made the trip. Edward C. Trenchard emerges conclusively as a nephew of James Trenchard, although many, including Dunlap, thought

of him as James Trenchard's son, possibly because E. C. followed the same trade and *was taught by his uncle*.

The long confusion of names by Dunlap and others is further understandable because Trenchard's own son was named Edward but had no middle initial. The son, born about 1786, became a midshipman in the United States Navy in 1800, rose to the rank of Captain and fought in the War of 1812. Capt. Edward Trenchard died in Brooklyn, N.Y. in 1824. He apparently had no artistic bent.²¹

At this point, every historian touching on Trenchard from Dunlap on indicates that he never returned home after the trip in 1793. All overlook, of course, the clear cut proof of his participation in the Columbianum of 1794-95 from the few surviving original records of that notable undertaking. The articles of association of the Columbianum list the names of eight engravers: James Trenchard, Edward Trenchard (E.C.), William Birch, John James Barralet, Gilbert Fox, John Vallance, John Eckstein, Robert Field, George I. Parkyns and "Smither," doubtless James Smither, Sr. The name of James Thackara was not on the original list of the association but he joined the group within a few weeks and promptly became chairman of a committee to draw up its constitution.²²

Trenchard influenced a considerable segment of the membership. Peale, the guiding force, was his good friend; Smither was his old master; Thackara and Vallance and E. C. Trenchard were his pupils and Fox, just off the boat from England, was his "assistant," if Dunlap can be believed. More significantly perhaps, all of the other engravers not directly linked before to Trenchard are said to have arrived from Europe at approximately the same time as Fox, that is *ca.* 1794. In addition to Birch, Barralet, Field, Parkyns and Eckstein, at least four others among the Columbianum founders also are credited with coming to Philadelphia at this time. These were A. O. H. Louthembourg, William Groombridge, Adolf Ulrich Wertmüller and Cotton Milbourne, all painters.²³

Trenchard's far-flung magazine, circulating even in Europe, made him known to some of the artists there. As it was a period of political unrest in Europe, many of them streamed across the Atlantic at approximately the same time as Trenchard. Is it possible he had something to do with their decision to come to America? This suggestion becomes more plausible if Rembrandt Peale's old age recollections of Trenchard are correct. In his "Reminiscences" in the *Crayon* in 1855 he wrote:



Fig. 12. *View of Several Public Buildings in Philadelphia.*

Line engraving attributed to James Trenchard from January 1790 *Columbian Magazine*. It shows for the first time together, from left: Episcopal Academy; Congress Hall; State House; American Philosophical Society; Library Company of Philadelphia; Carpenters' Hall.

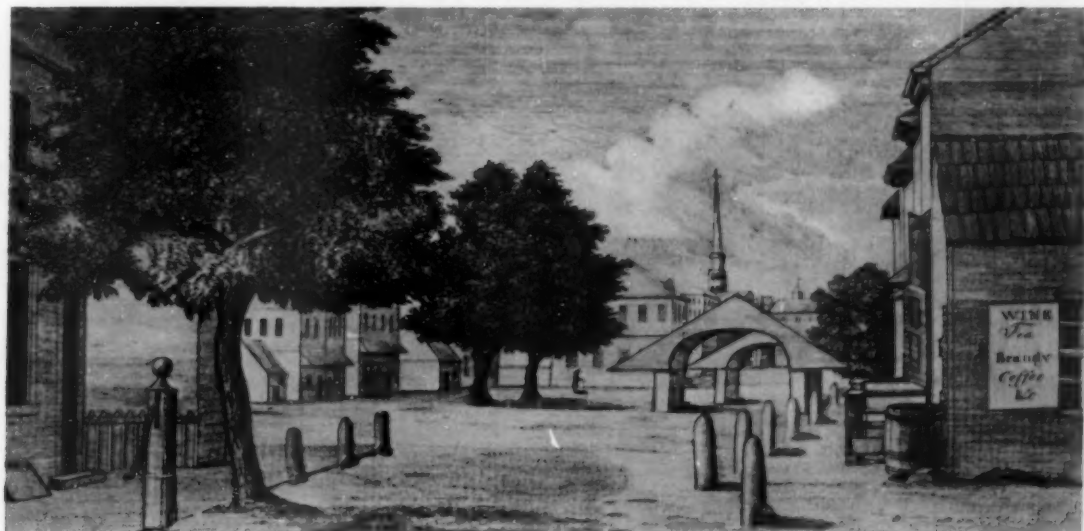
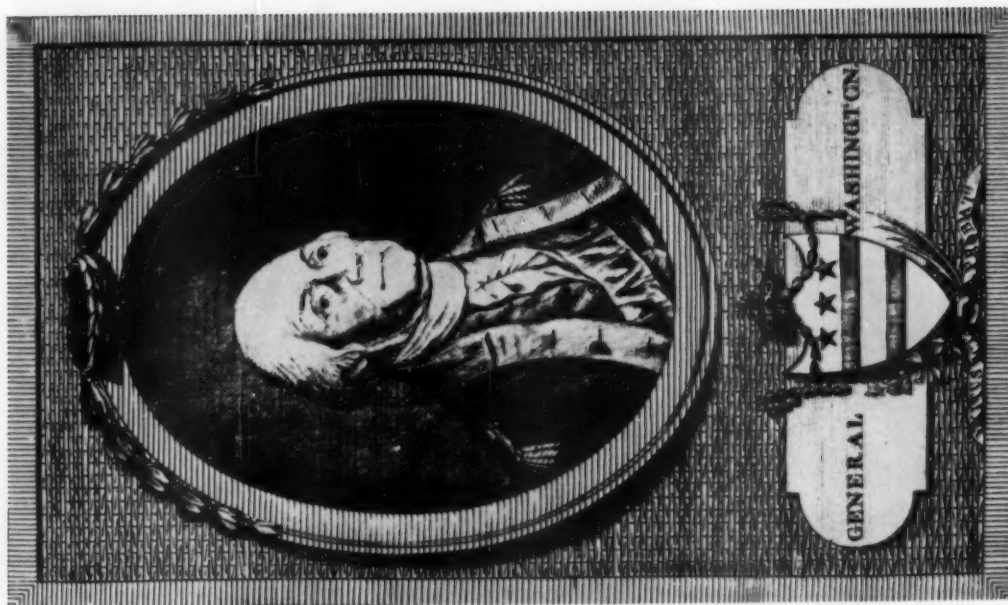


Fig. 13. *A View of the New Market from the Corner of Shippen & Second Streets Philadelphia.*
Line engraving by James Thackara, pupil of James Trenchard, from February 1788 *Columbian Magazine*.



Mr. Trenchard, the engraver, though of moderate ability in his art, annually enjoyed a visit to London, and always, on his return, made it a point to visit with my father, with news of the arts, and especially of his preceptor, Mr. West.²⁴

Here Peale suggests numerous trips abroad, and a closer tie with West. Thus, Trenchard must be regarded as one of the most influential of the engravers who took part in the affairs of the Columbianum.

Another engraver and miniaturist, Thomas Bedwell, joined the group early in 1795 under Trenchard's sponsorship. Bedwell was the delineator of *A View of the Pass Over South Mountain*, engraved by Thackara, in the May 1788 issue of the *Columbian*. On April 20, 1795, Trenchard seconded C. W. Peale's motion that a committee report "on a form or mode of keeping a regular amount of dues that may occur from time to time." On the same date a unanimous resolution of thanks was voted Trenchard for a "coal (or coude-fr.) composition figure presented by him to the Academy."²⁵ It was not further identified.

Ten days later the historic exhibition of the Columbianum opened, the first of its kind in America, and continued for about six weeks. One of the pictures shown was C. W. Peale's famous *Staircase Portrait* of his sons, now owned by the Philadelphia Museum of Art. Despite this very important beginning the Columbianum did not long survive. Charles Coleman Sellers, Peale's biographer, credits the withdrawal of eight British-born members, in February 1795, as starting its downfall. The eight, including Barralet, Field, Groombridge, Milbourne and Parkyns, set up a rival academy. They left Peale, Trenchard and the others in a heated dispute over their suggestion that President Washington be named honorary head, the same position King George held in the Royal Academy in England, a move abhorrent to Peale.²⁶ Rembrandt Peale, seventeen years old at the time, remembered the departure of the eight vividly:

Indignant at this proceeding, I drew a caricature of the retiring party; on submitting it to Mr. Trenchard, the engraver, he was amused with its point and humour, but recommended me to suppress it, with the kind advice never to indulge in satire so flattering to the vanity of the satirist, and so seldom productive of any good results. The satisfaction I have enjoyed from his benevolent advice is sufficient excuse for presenting the anecdote to other artists.²⁷

The younger Peale's recollections of Trenchard were the last quoted per-

sonal references to him. His wife, whose name is known only as Mary, divorced him in 1797 on the grounds of desertion after twenty years of marriage. One deposition in the suit stated Trenchard was in Europe when the articles of separation were drawn five years earlier, but "has since returned."

The firm of Trenchard and Weston, engravers at Fourth and Spruce Streets, Philadelphia, in 1800, may have been James Trenchard but was more probably E. C. Trenchard and Henry Weston. James Trenchard's name vanished from the Philadelphia City Directories after 1793. The last trace of Trenchard (not conclusive) was a very crude engraving, *Age of a Horse by his Teeth*, signed J. Trenchard, which appeared as the frontispiece of *Pocket Farrier; or Approved Receipts*, Philadelphia, 1807. If Trenchard remained in Philadelphia after 1797 he was a virtual recluse. None have recalled him. In any event he disappeared so completely that he confused historians into believing that he went to England in 1793 (as in fact he may have done later) and never returned. No trace of his final days has been found.

Trenchard comes down to us as one of the most prolific illustrators of Federal America and a key figure in the founding of the country's first art academy. His works for two ventures with similar names—the *Columbian Magazine* and the *Columbianum*—assure him a secure niche in the early art history of the United States.

¹ Articles of Association, *Columbianum*, in Pennsylvania Academy of the Fine Arts papers, Historical Society of Pennsylvania.

² Charles Coleman Sellers, *Charles Willson Peale*, Phila., 1947, II, 65-74, gives a most definitive picture of the troubled affairs of the *Columbianum*.

³ David McN. Stauffer, *American Engravers Upon Copper and Steel*, New York, 1907, pp. 540-544; Mantle Fielding, *American Engravers Upon Copper and Steel . . . A Supplement to Stauffer's American Engravers*, Phila., 1917, pp. 286-287, Stauffer incorrectly lists the handsome *View of the New Market*, *Columbian Magazine*, Feb. 1788, as by Trenchard. It is signed by his pupil James Thackara, but the styles are so similar that they defy comparison.

⁴ Thackara married Trenchard's sister Hannah on May 26, 1790; Vallance married his niece Elizabeth Trenchard December 8, 1791. A second niece, Rachel M. Trenchard, wed William Strickland, noted architect and engineer (also engraver and painter) November 3, 1812.

⁵ Lewis D. Cook, "George Trenchard of Salem, N.J. and Descendants", *Pennsylvania Genealogical Magazine*, Vol. XIX, No. 1, 1952, and No. 2, 1953, sheds much new light on James Trenchard and his family.

⁶ William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, F. W. Bayley and C. E. Goodspeed, eds., Boston, 1918, I, 382.

⁷ Pennsylvania Archives, Sixth Series, I, 290, which volume also lists Trenchard as a militiaman in 1785 and 1787.

⁸ Report of Treasurer Francis Hopkinson, American Philosophical Society, April 13, 1786, records payment of 10 pounds to James Trenchard "for engraving a copper plate for the certificate of membership."

⁹ Lyon N. Richardson, Ph. D., *A History of Early American Magazines*, New York, 1931, p. 276. Richardson's chapter on the *Columbian Magazine* lists every engraving (and engraver when signed) in the magazine through 1789.

- ¹⁰ Dunlap, *op. cit.*, as the observation of engraver Alexander Lawson, a pupil of Thackara and Vallance, who emigrated from Scotland in 1794.
 - ¹¹ Carl Dreppard, *Early American Prints*, New York, 1930, p. 187; Frank Luther Mott, *A History of American Magazines*, New York and Cambridge, 1938, p. 99; Joseph Jackson, *Encyclopedia of Philadelphia*, Harrisburg, 1932, II, 626.
 - ¹² *The Pennsylvania Herald* for Jan. 5, 1788 carried this advertisement: "Trenchard & Hallberg—A Drawing School for the instruction of Ladies and Gentlemen, is opened by Messrs. Trenchard and Hallberg, at the house of Capt. Emerson's North Side of Walnut Street between Front and Second streets. The hours of attendance for Ladies are from Eleven to One on Tuesdays, Thursdays and Saturdays; and for Gentlemen from Six to Eight, in the evenings of the same days. The price of tuition is Half a Guinea a Month, and no entrance money is required."
 - ¹³ W. S. Baker, *Engraved Portraits of Washington*, Phila., 1880, p. 30.
 - ¹⁴ Jackson, *op. cit.*, III, 862.
 - ¹⁵ Mott, *op. cit.*, p. 98.
 - ¹⁶ The map of Washington by Thackara & Vallance in the March 1792 number has been established conclusively by the author as the first engraved map of that city published for general circulation. It predates by several months their larger and more handsome first "official" map of the city, one of the best known of early American maps.
 - ¹⁷ Herman Kogan, *The Great EB, The Story of the Encyclopaedia Britannica*, Chicago, 1958, p. 25.
 - ¹⁸ Charles Willson Peale Letterbook, American Philosophical Society Library, Philadelphia.
 - ¹⁹ *Ibid.*
 - ²⁰ Dunlap, *op. cit.* II, 174.
 - ²¹ Cook, *op. cit.*, XIX, No. 2, 199-201.
 - ²² Robert D. Crompton, "James Thackara, Engraver, Friend of the Arts, Legislator and Prison Builder," *Journal of the Lancaster County Historical Society*, April 1958, pp. 74-76.
 - ²³ George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America*, New Haven, 1957, is source for arrival in America of artists and engravers listed. But some listed in the volume as arriving in 1795 obviously arrived in 1794, as verified by the Columbianum papers.
 - ²⁴ *Crayon*, New York, 1855, I, 359.
 - ²⁵ Pennsylvania Academy of the Fine Arts papers, HSP.
 - ²⁶ Sellers, *op. cit.*, II, 67-68.
 - ²⁷ *Crayon*, 1855, I, 290.
- N.B. With the exception of Figs. 1 and 15, all photographs are courtesy of the American Philosophical Society Library.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS JULY-SEPTEMBER, 1960

ANCIENT ART

*Indicates object is illustrated

BYZANTINE

- *Head. Ca. 300 A.D. Porphyry, H. 9 1/2". Allen Memorial Art Museum, Oberlin College.

CYPRIOTE

- Fragment of a Statue of Athena. Ca. 4th century B.C. Marble, H. approx. 10 1/4". Bowdoin College Museum of Fine Arts.

GREEK

- Amphora, Geometric Style. Attic, 8th century B.C. Glazed terracotta. The Virginia Museum of Fine Arts, Richmond.
- *Female Figure. Cycladic, ca. 2500 B.C. Marble, H. 65 cm. The Cincinnati Art Museum.
- *Sarcophagus. Late Hellenistic, ca. 2nd century B.C. Marble, H. 37 1/2". W. 9"; D. 5 1/2". The Virginia Museum of Fine Arts, Richmond.

PERSIAN

- *Rhyton in the Form of a Horse's Head. Sasanian, late 6th-7th century A.D. Silver with gold-washed harness detail, 10 1/4". The Cincinnati Art Museum.

ROMAN

- *Emperor Caesar Augustus. Ca. 20 B.C. Alabaster, H. 27 1/2". Seattle Art Museum.

PRIMITIVE ART

AFRICAN

- *Chief's Cup in Shape of an Antelope Head. Benin. Carved wood studded with brass, H. 9 3/8"; L. 12 1/4"; W. 4 1/4". Portland Art Museum.

MEXICAN

- Bat Head. Veracruz. Stone. Dayton Art Institute.
- Face Panel. Pre-Columbian (Teotihuacan), 1st-9th century A.D. Onyx marble, H. 6". The Baltimore Museum of Art.
- *Female Figure Holding Bowl. Pre-Columbian (probably Jalisco), 1st-9th century A.D. Terracotta, H. 19 1/2". The Baltimore Museum of Art.

Glyph. Aztec. Stone, bearing on one side the sacred symbol of Quetzalcoatl, the Plumed Serpent. Dayton Art Institute.

Seated Figure Funerary Effigy Urn. Zapotec. Clay. Dayton Art Institute.

- *Seated Man. Pre-Columbian (Tlatilco). Polychrome pottery, H. 4 1/4". The Baltimore Museum of Art.
- Standing Figure. Pre-Columbian (Tlatilco). Terracotta with red slip, H. 18 1/2". The Baltimore Museum of Art.

PERUVIAN

- *Man Leading Llama. Tiahuanaco, ca. 500 A.D. Tapestry panel. The Virginia Museum of Fine Arts, Richmond.
- *Pair of Monkeys Surmounting Various Geometric Designs. Inca, 9th-12th century A.D. Tapestry sampler, H. 17"; W. 12". The Virginia Museum of Fine Arts, Richmond.

MEDIEVAL ART

PAINTING

SPANISH

- Armisen Master, *St. Engracia*. Late 15th century. Tempera on panel, H. 46"; W. 30". The Art Museum, Princeton University.
- *Berruguete, Pedro, *Deposition of Christ*. Tempera on panel, H. 42 7/8"; W. 33 1/8". The Cincinnati Art Museum.
- *Frances, Nicola. *The Fall of the Angels*. Oil tempera on panel, H. 3 1/4"; W. 35 1/4". The Cincinnati Art Museum.
- *Master of Isabarra, *St. John*. Late 13th century. Fresco fragment, H. 60 1/4"; W. 24 3/4". The Toledo Museum of Art.
- *Master of the Last Judgment, *Sts. James and Philip*. Ca. 1125. Fresco fragment, H. 55 1/4"; W. 33". The Toledo Museum of Art.

SCULPTURE

AUSTRIAN

- *St. George. South Austrian, end of 15th century. Polychromed wood, H. 73"; W. 27"; D. 12 1/2".

William Rockhill Nelson Gallery of Art, Kansas City.

- *Schnatterpeck, Hans, *Angel Playing the Lute*. Ca. 1503. Polychromed wood, H. 29 $\frac{1}{8}$ ". The Cleveland Museum of Art.

BOHEMIAN (SOUTH)

- **Madonna and Child*. Ca. 1390. Polychromed lindenwood, H. 23 $\frac{1}{4}$ ". The Cleveland Museum of Art.

FRENCH

- Head of an Apostle*. Toulouse, ca. 1321-1348. Limestone, H. 14 $\frac{1}{4}$ ". The Cleveland Museum of Art.
**St. John the Evangelist*. Avignon school, 15th century. Polychromed wood, H. 62 $\frac{1}{4}$ ". The Honolulu Academy of Arts.
St. Peter. Middle 13th century. Walnut, carved with traces of polychrome, H. approx. 61 $\frac{1}{2}$ ". M. H. De Young Memorial Museum, San Francisco.

DECORATIVE ARTS

TEXTILES

- **Good Fortune*. H. 11' 1 $\frac{1}{2}$ "; W. 14' 5". **Evil Fortune*. H. 10' 11"; W. 15' 2". **Triumph of Eternity*. H. 10' 9 $\frac{1}{2}$ "; W. 12' 10 $\frac{1}{2}$ ". French, 15th century tapestries. The Cleveland Museum of Art.

SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

- Audubon, John James, *Still-Life with Dead Birds*. The Virginia Museum of Fine Arts, Richmond.
Benbridge, Henry, *The Tannatt Family*. Ca. 1775. H. 39"; W. 64 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.
*Blakelock, Ralph A., *Indian Encampment*. The Virginia Museum of Fine Arts, Richmond.
Cole, Thomas, *Greeks' Departure from Troy*. H. 23 $\frac{1}{8}$ "; W. 30 $\frac{3}{8}$ ". Santa Barbara Museum of Art.
Cropsey, Jasper F., *Castle by the Sea*. 1855. H. 18 $\frac{1}{4}$ "; W. 27 $\frac{1}{4}$ ". Munson-Williams-Proctor Institute, Utica.
Duveneck, Frank, *Portrait of a Girl*. Ca. 1880. H. 26"; W. 21". Mills College Art Gallery.
Hesselius, Gustavus (attri. to), *Mrs. Samuel Harrison (Sarah Hall)*. Ca. 1730. H. 29"; W. 23 $\frac{1}{2}$ ". Maryland Historical Society, Baltimore.
Homer, Winslow, *The North Woods*. Ca. 1894.

Watercolor on paper, H. 14 $\frac{1}{4}$ "; W. 21 $\frac{1}{4}$ ". The Currier Gallery of Art, Manchester.

- Jefferson, Joseph, *Mill Pond*. 1881. H. 15 $\frac{1}{4}$ "; W. 26 $\frac{3}{4}$ ". Montclair Art Museum.
Kuhn, Justus Englehardt (attri. to), *Portrait of Samuel Harrison*. Ca. 1710-1715. H. 29"; W. 23". Maryland Historical Society, Baltimore.
Mary Jaquelin. 18th century. The Virginia Museum of Fine Arts, Richmond.
Peale, Rembrandt, *Portrait of Judge Moses Levy*. H. 29"; W. 24 $\frac{1}{2}$ ". Montclair Art Museum.
Shaw, Joshua, *Early Morning, A Dream of Carthage — Dido and Aeneas Departing for the Hunt*. H. 26"; W. 38". Munson-Williams-Proctor Institute, Utica.
Stuart, Gilbert, *Elizabeth Sproat Lenox*. The Virginia Museum of Fine Arts, Richmond.
*Sully, Thomas, *Portrait of Robert Gilmor, Jr.* 1823. H. 30"; W. 25 $\frac{1}{4}$ ". The Baltimore Museum of Art.
Sully, Thomas, *Mrs. Charles Gratiot*. H. 35 $\frac{1}{2}$ "; W. 27". The Art Museum, Princeton University.

BELGIAN

- Stevens, Alfred, *La Malle de Douvres*. 1892. H. 32"; W. 27 $\frac{1}{4}$ ". Department of Fine Arts, Carnegie Institute, Pittsburgh.

DUTCH

- *Gelder, Aart van, *Bearded Man*. H. 28 $\frac{3}{4}$ "; W. 24". The Norfolk Museum of Arts and Sciences.
Haarlem, Cornelis van, *Cain and Abel*. H. 25"; W. 31 $\frac{1}{4}$ ". The Museum of Fine Arts, Boston.
Ruisdael, Jacob van, *Landscape*. H. 40"; W. 30". The Brooklyn Museum.
Ruisdael, Jacob van, *Wooded Landscape*. Ca. 1658. H. 38 $\frac{3}{4}$ "; W. 33 $\frac{1}{4}$ ". The J. B. Speed Art Museum, Louisville.
Steen, Jan, *The Lean Kitchen*. Oil on panel, H. 27 $\frac{3}{4}$ "; W. 36 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.

ENGLISH

- Kneller, Godfrey, *John Locke*. The Virginia Museum of Fine Arts, Richmond.
Morland, George, *The Farmyard*. 1792. H. 39 $\frac{1}{2}$ "; W. 55". Henry E. Huntington Library and Art Gallery, San Marino.
Wilson, Richard, *St. Anselmo near Rome*. 1751. H. 15"; W. 19". Lyman Allyn Museum, New London.
Wilson, Richard, *View near Oxford*. The Virginia Museum of Fine Arts, Richmond.
Wright, Joseph, *Eruption of Vesuvius*. The Virginia Museum of Fine Arts, Richmond.

FLEMISH

- Oosten, Isaak van, *The Garden of Eden*. H. 22 $\frac{3}{4}$ "; W. 34 $\frac{3}{4}$ ". The Toledo Museum of Art.

*Vaillant, Wallerant, *Trompe-l'oeil Still-Lifes* (pair). H. 23 $\frac{3}{4}$ " W. 15 $\frac{3}{4}$ " ca. Seattle Art Museum.

FRENCH

- *Champaigne, Philippe de, *The Visitation*. H. 44 $\frac{1}{2}$ " W. 38 $\frac{1}{2}$ ". The Pasadena Art Museum.
Corot, Camille, *Fontainebleau—Vallée de la Solle*. H. 15" W. 18 $\frac{1}{4}$ ". The Detroit Institute of Arts.
La Tour, Georges de, *St. Jerome*. H. 38" W. 47 $\frac{1}{2}$ ". The National Gallery of Canada, Ottawa.
Monet, Claude, *View of Montmartre*. The Virginia Museum of Fine Arts, Richmond.
*Pissarro, Camille, *Le Jardin des Mathurins, Pontoise*. 1876. H. 44 $\frac{1}{8}$ " W. 65 $\frac{1}{8}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

GERMAN

- Cranach, Lucas, the Elder, *Joab Stabbing Abner*. Panel. H. 21 $\frac{3}{16}$ " W. 38 $\frac{3}{16}$ ". Bob Jones University Gallery.
Presentation; **The Virgin*; *Visitation*; **Angel of the Annunciation* (2 panels, obverse and reverse). Lower Rhine school, ca. 1550. H. 70 $\frac{3}{16}$ " W. 28" and H. 66 $\frac{1}{16}$ " W. 23 $\frac{1}{2}$ ". Bob Jones University Gallery.

ITALIAN

- Carlone, Carlo, *Lamentation over Christ*. H. 25 $\frac{1}{4}$ " W. 17 $\frac{1}{4}$ ". Probably sketch for ceiling or wall decoration. Allen Memorial Art Museum, Oberlin College.
Guercino, *The Patriarch Jacob*. Ca. 1624–1625. H. 29 $\frac{1}{2}$ " W. 25". Bob Jones University Gallery.
Perugino, Pietro, *Madonna and Child with Angels*. Oil on panel, 40 $\frac{1}{4}$ " (tondo). Bob Jones University Gallery.

SPANISH

- Zurbarán, Francisco de, *The Holy House of Nazareth*. Ca. 1638. H. 65" W. 85 $\frac{7}{16}$ ". The Cleveland Museum of Art.

DRAWING

AMERICAN

- Latrobe, Benjamin Henry, *Fourteen Sketch Books of American Scenes*. 1796–1820. Watercolors, wash drawings, pen and pencil, 3" x 8" to 8 $\frac{1}{2}$ " x 19". Maryland Historical Society, Baltimore.
*Stuart, Gilbert, *Medallion Portrait of Thomas Jefferson*. 1805. Grisaille of aqueous medium on paper, H. 18 $\frac{1}{8}$ " W. 18 $\frac{3}{8}$ ". Fogg Art Museum, Harvard University.

DUTCH

- Vroom, Hendrick C., *Marine Scene*. Pen and ink on white paper, H. 5" W. 10". Museum of

Art, Rhode Island School of Design, Providence.

ENGLISH

- Burne-Jones, Edward, *Three Studies of a Girl's Head*. Graphite pencil, H. 11 $\frac{13}{16}$ " W. 7 $\frac{13}{16}$ ". Fogg Art Museum, Harvard University.

FLEMISH

- Bles, Herri met de, *Sts. Paul and Anthony in the Desert*; verso: *Slight Sketches of Two Heads*. Pen and brown ink on cream paper, H. 7 $\frac{5}{16}$ " W. 10 $\frac{3}{16}$ ". The University of Michigan Museum of Art.
Fyt, Jan, *Hunter's Bag with a Hare*; verso: *Four Dead Birds*. Pencil, pen and brown ink on white paper, H. 10 $\frac{1}{8}$ " W. 8". The Smith College Museum of Art.
Fyt, Jan, *Stag Hunt*. Pen and wash on blue paper, H. 14 $\frac{1}{4}$ " W. 19 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

FRENCH

- *Degas, Edgar, *Italian Girl*. 1856. Watercolor and pencil, H. 6" W. 5 $\frac{1}{4}$ " (sight). Fogg Art Museum, Harvard University.
Dumoustier, Daniel, *Count Salis-Soglio(?)*. Black and colored chalks on white paper, H. 14 $\frac{1}{16}$ " W. 9 $\frac{7}{16}$ ". The Smith College Museum of Art.
Lemoine, Jacques-Antoine-Marie, *Profile Portrait of a Lady*. Black chalk and wash heightened with white on blue paper, H. 9 $\frac{1}{8}$ " W. 7 $\frac{3}{8}$ " (oval). University of Michigan Museum of Art.

GERMAN

- Ever with Elaborate Ornamentation*. 16th century. Pen and brown ink and wash on cream paper, H. 10 $\frac{3}{16}$ " W. 6 $\frac{3}{4}$ ". University of Michigan Museum of Art.

ITALIAN

- Barocci, Federigo, *Head of a Woman*. Colored chalks on tan paper, H. 12 $\frac{1}{4}$ " W. 9 $\frac{3}{16}$ " (sight). The Smith College Museum of Art.
Carracci, Ludovico, *A Sheet of Studies*. Pen and ink, H. 14" W. 10". Los Angeles County Museum.

ENGRAVING

DUTCH

- Leyden, Lucas van, *Virgil Suspended in a Basket*. 1525. Engraving, H. 9 $\frac{1}{2}$ " W. 7 $\frac{1}{2}$ ". The Akron Art Institute.

ENGLISH

- Colonial Williamsburg has recently acquired the H. Dunscombe Colt Collection of caricatures, most of which relate to the American Revolution. The



TOP: 1. *Head*. Byzantine, ca. 300 A.D. Allen Memorial Art Museum, Oberlin College. 2. *Female Figure*. Greek, ca. 2500 B.C. The Cincinnati Art Museum. 3. *Emperor Caesar Augustus*. Roman, ca. 20 B.C. Seattle Art Museum.

CENTER: Sarcophagus. Greek, 2nd century B.C. The Virginia Museum of Fine Arts, Richmond.

BOTTOM: 1. MASTER OF ISABARRE, *St. John*. The Toledo Museum of Art. 2. *Rhyton in the Form of a Horse's Head*. Persian, 6th-7th century. The Cincinnati Art Museum. 3. MASTER OF THE LAST JUDGMENT, *Sts. James and Philip*. The Toledo Museum of Art.



TOP: *Madonna and Child*. South Bohemian, ca. 1390. The Cleveland Museum of Art. 2. HANS SCHNATTERPECK, *Angel Playing the Lute*. The Cleveland Museum of Art. 3. *St. George*. South Austrian, end of 15th century. William Rockhill Nelson Gallery of Art, Kansas City.

CENTER: 1. PEDRO BERRUGUETE, *Deposition of Christ*. The Cincinnati Art Museum. 2. NICOLAS FRANCES, *The Fall of the Angels*. The Cincinnati Art Museum.

BOTTOM: 1. *Angel of the Annunciation*. Lower Rhine school, ca. 1550. Bob Jones University Gallery. 2. *St. John the Evangelist*. French, 15th century. The Honolulu Academy of Art. 3. *The Virgin*. Lower Rhine school, ca. 1550. Bob Jones University Art Gallery.



TOP: 1. *Good Fortune*. French, 15th century tapestry. The Cleveland Museum of Art.

CENTER: *Evil Fortune*. French, 15th century tapestry. The Cleveland Museum of Art.

BOTTOM: *Triumph of Eternity*. French, 15th century tapestry. The Cleveland Museum of Art.



TOP: 1. PHILIPPE DE CHAMPAIGNE, *The Visitation*. The Pasadena Art Museum. 2. JEAN-LOUIS LEMOYNE, *Pomona - Roman Goddess of the Fruits of Autumn*. M. H. De Young Memorial Museum, San Francisco. 3. AART VAN GELDER, *Bearded Man*. The Norfolk Museum of Arts and Sciences.

CENTER: *Salt Cellars*. Italian, late 16th century. Allen Memorial Art Museum, Oberlin College.

BOTTOM: WALLERANT VAILLANT, *Trompe-l'oeil Still-Life*. Seattle Art Museum. 2. *Covered Goblet*. German, ca. 1750. The Corning Museum of Glass, Corning, N.Y. 3. WALLERANT VAILLANT, *Trompe-l'oeil Still-Life*. Seattle Art Museum.

Colt Collection contains the more important and rare prints supplied by some 140 London print shops during 1774-1783. A few of the caricatures are reproduced in these pages.

FRENCH

Duclos, A. J. (after Augustin de Saint-Aubin), *Le Bal Paré*. Pure etching state, H. 8 $\frac{1}{8}$ " ; W. 15 $\frac{1}{8}$ ". The Detroit Institute of Arts.

SCULPTURE

FRENCH

*Houdon, Jean Antoine, *Portrait Bust of Benjamin Franklin*. 1778. Terracotta, H. 20". *Portrait Bust of Voltaire*. 1781. White marble, H. 20 $\frac{1}{2}$ ". M. H. De Young Memorial Museum, San Francisco.

*Lemoigne, Jean-Louis, *Pomona, Roman Goddess of the Fruits of Autumn*. Ca. 1710. Limestone, H. 85"; W. 37 $\frac{1}{2}$ "; D. 26". M. H. De Young Memorial Museum, San Francisco.

ITALIAN

Pope Clement IV. Late 17th or early 18th century. Bronze bust, H. incl. base: 38". The Detroit Institute of Arts.

DECORATIVE ARTS

CERAMICS

Flowers in Flower Pot. Derby Factory, 1755-1760. Porcelain, H. 9". Seattle Art Museum.

Punch Kettle and Cover. English (Staffordshire), ca. 1760. Salt glaze, polychrome decoration, H. 7 $\frac{1}{4}$ ". The Detroit Institute of Arts.

FURNITURE

Armchair with High Back. French Canadian, 17th-early 18th century. Birch. The Detroit Institute of Arts.

Chairs (2). American, Sheraton Style, late 18th century. Mahogany, 36" x 20 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ " and 35 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ ". Worcester Art Museum.

Chest-on-Chest. American, 18th century. Maple, H. 89". The Currier Gallery of Art, Manchester.

Child's Bed. American, John H. Belter, 19th century. Museum of the City of New York.

**Commode*. French, style of André Charles Boulle, early 18th century. Ebony, brass inlay, bronze mounts, H. 38"; W. 50"; D. 23 $\frac{1}{4}$ ". The Toledo Museum of Art.

**Desk—Block Front*. American Chippendale, ca. 1770. Mahogany, H. 44"; W. 40"; D. 21 $\frac{1}{2}$ ". The Baltimore Museum of Art.

Desk—Slant Top. American, ca. 1710-1730. Walnut,

pine, H. 41 $\frac{1}{4}$ "; W. 39 $\frac{1}{4}$ "; D. 23 $\frac{1}{4}$ ". Colonial Williamsburg.

Lowboy. American Chippendale, ca. 1770. Mahogany, H. 29"; W. 36"; D. 21". The Baltimore Museum of Art.

Parlor Furniture. American, 1842. White and gold 16-piece set from the house of Richard Kelly designed by the architect Richard Upjohn. Munson-Williams-Proctor Institute, Utica.

Tall Case Clock. American, Jacob Hostetter, 1820. The Philadelphia Museum of Art.

GLASS

**Covered Goblet*. German, ca. 1750. Engraved with scenes of falconry, H. 13 $\frac{1}{2}$ ". The Corning Museum of Glass, Corning, New York.

Latticino Plate. Italian, late 16th-early 17th centuries. Diam. 13 $\frac{1}{4}$ ". The Corning Museum of Glass, Corning, New York.

METAL

**Coffee Pot*. English, 2nd quarter 18th century. Silver, H. 7". The Currier Gallery of Art, Manchester.

Pax. Canadian, Laurent Amiot. Silver, H. 2 $\frac{1}{2}$ "; W. 4 $\frac{1}{2}$ ". Royal Ontario Museum, Toronto.

**Salt Cellars*. Italian, late 16th century. Silver, iron, enamel and gilt, H. 4"; L. 5". Allen Memorial Art Museum, Oberlin College.

Seal Petschaft. German, 15th century. The seal of the Cathedral Chapter of Trier. H. over all: 3 $\frac{3}{4}$ "; Diam. 1 $\frac{1}{16}$ " (face). M. H. De Young Memorial Museum, San Francisco.

Sugar Urn; Creamer. American (Philadelphia), Daniel Dupuy. Silver with pierced gallery and beading, both bearing the initials EHC. The Philadelphia Museum of Art.

Tankard. English (London), (James) John Donne, ca. 1686. Pewter, with flat lid, H. 7"; Diam. 5 $\frac{1}{4}$ ". Colonial Williamsburg.

**Tankard*. English, late Stuart period, ca. 1690-1700. Pewter, with flat lid, H. 6 $\frac{3}{4}$ "; Diam. 5". Colonial Williamsburg.

Tea Caddy. English, James Chadwick, 1691. Silver, H. 3 $\frac{1}{16}$ "; W. 1 $\frac{1}{8}$ "; L. 2 $\frac{3}{8}$ ". Department of Fine Arts, Carnegie Institute, Pittsburgh.

Traveling Ciburum. English (London), ca. 1670. Silver gilt. The Museum of Fine Arts, Boston.

TEXTILES

Motherhood and Infancy. French (Beauvais), from Fragonard sketches, 1778-1780. Tapestry, H. 10' 4"; W. 6' 4". The Cincinnati Art Museum.

WOOD

Casket. English, 3rd quarter 17th century. Covered with embroidered satin, H. 11 $\frac{1}{2}$ "; W. 10 $\frac{1}{2}$ "; D. 7 $\frac{1}{4}$ ". Royal Ontario Museum, Toronto.

TWENTIETH CENTURY ART

PAINTING

AMERICAN

- Henri, Robert, *Big Rock and Sea*. Oil on panel, H. 71/2"; W. 91/2". Walker Art Center, Minneapolis.
- *Henri, Robert, *Portrait of a Boy*. H. 24"; W. 22". William Rockhill Nelson Gallery of Art, Kansas City.
- Kamihira, Ben, *The Couch*. H. 63"; W. 79 1/4". Whitney Museum of American Art, New York.
- *Kaufman, Robert D., *Abstract No 7*. Gouache, H. 14 1/8"; W. 8 1/8". The Detroit Institute of Arts.
- Kaufman, Robert D., *Aviary*. Oil on panel, H. 18 1/2"; W. 25". The Akron Art Institute.
- Kaufman, Robert D., *Black and Yellow Design*. Ink on blotter, H. 24"; W. 38". *Curved Table and Two Chairs*. Oil on panel, H. 45"; W. 44". *Jazz Drummer*. Oil and casein on canvas, H. 24"; W. 36". The Brooklyn Museum.
- Kepes, Gyorgy, *Patina*. 1959. H. 60"; W. 60". Albright Art Gallery, Buffalo.
- Kantor, Morris, *Moving Figures*. H. 39 1/4"; W. 28". Santa Barbara Museum of Art.
- Luka, George, *The Café Francis*. Ca. 1906. The Butler Institute of American Art, Youngstown.
- Marsh, Reginald, *Negroes on Rockaway Beach*. Egg tempera on composition board. Whitney Museum of American Art, New York.
- *Meurer, Charles A., *A Doughboy's Equipment*. 1921. H. 68"; W. 40". The Butler Institute of American Art, Youngstown.
- *Prendergast, Maurice B., *Red Headed Nude*. H. 24 1/8"; W. 19 1/8". The Wadsworth Atheneum, Hartford.
- *Prendergast, Maurice B., *Women at Seashore*. Ca. 1912-1913. H. 17"; W. 32". Department of Fine Arts, Carnegie Institute, Pittsburgh.
- Strombotne, James, *The Group*. H. 48"; W. 60". Whitney Museum of American Art, New York.

BELGIAN

- Magritte, René, *The Heart of the World*. 1956. H. 26"; W. 20". Department of Fine Arts, Carnegie Institute, Pittsburgh.

DUTCH

- *Mondrian, Piet, *Tree*. Ca. 1912. H. 37"; W. 27 1/2". Department of Fine Arts, Carnegie Institute, Pittsburgh.

ENGLISH

- Nicholson, Ben, *Celestial Blue*. 1957. Oil on pavatex, H. 21 1/2"; W. 48". The Museum of Fine Arts, Boston.

FRENCH

- *Léger, Fernand, *Village in the Forest*. 1914. H. 29"; W. 36 1/2". Albright Art Gallery, Buffalo.
- *Metzinger, Jean, *Portrait*. 1912. H. 25 1/2"; W. 21 1/4". Fogg Art Museum, Harvard University.
- Monet, Claude, *Nymphs*. Ca. 1914. H. 61"; W. 75". Portland Art Museum.
- Ozenfant, Amédée, *Feux d'Artifice, 14 Juillet 1952*. H. 57 1/2"; W. 40". Bowdoin College Museum of Fine Arts.

GERMAN

- Grosz, George, *Sanatorium No. 2*. 1925. Watercolor, H. 24 1/4"; W. 17 1/4" (sight). The Museum of Fine Arts, Boston.
- *Kirchner, Ernst Ludwig, *Two Women in Street Dress*. H. 59"; W. 47". Los Angeles County Museum.

ITALIAN

- Guttuso, Renato, *Workroom of the Seamstresses*. 1912. Oil on plywood, H. 180 cm.; W. 299 cm. The Cincinnati Art Museum.
- Sironi, Mario, *Composition*. 1955. Tempera on paper, H. 12 1/4"; W. 16 1/4" (sight). University of Michigan Museum of Art.

SPANISH

- Vilato, Javier, *Portrait of a Woman*. H. 37 1/2"; W. 30". The Akron Art Institute.

SWEDISH

- *Peterson, Bia, *Composition II*. H. 35 1/4"; W. 27 3/8". Seattle Art Museum.

DRAWING

AUSTRIAN

- Klimt, Gustav, untitled. Pencil, H. 19"; W. 12 1/2". Department of Fine Arts, Carnegie Institute, Pittsburgh.

DUTCH

- Mondrian, Piet, *Landscape with Tree-Lined Road*. Charcoal with touches of white on grey-blue paper. H. 18 1/4"; W. 24 1/2". The Museum of Fine Arts, Boston.

FRENCH

- Lipchitz, Jacques, *Lesson of Disaster*. 1960. Pen and wash, H. 9 1/4"; W. 13 1/2". Robert Hull Fleming Museum, University of Vermont.

GERMAN

- Grosz, George, *Forward; verso: Man on Bicycle*. Ink on paper, H. 14 3/8"; W. 18". Worcester Art Museum.

SCULPTURE

AMERICAN

Calder, Alexander, *Diana*. Ca. 1934. Walnut. The Museum of Fine Arts, Boston.

*Lassaw, Ibram, *Symbiosis*. 1960. Various metals, H. 24"; W. 22"; D. 18 1/2". Fogg Art Museum, Harvard University.

Rivera, José de, *Composition No. 6*. Stainless steel. The Virginia Museum of Fine Arts, Richmond.

*Rosenthal, Bernard, *Sun Ikoni*. 1959. Brass, H. 39"; W. 48". Albright Art Gallery, Buffalo.

ENGLISH

*Paolozzi, Eduardo, *Japanese War God*. 1958. Bronze, H. 64 1/2". Albright Art Gallery, Buffalo.

FRENCH

*Maillol, Aristide, *Night*. Recast by artist in 1939. Bronze, H. 41 1/2". Department of Fine Arts, Carnegie Institute, Pittsburgh.

ITALIAN

Mannucci, Edgardo, *Sculptura No. 8*. 1954. Welded metal, H. 8' 1". Department of Fine Arts, Carnegie Institute, Pittsburgh.

Marini, Marino, *Horse*. Bronze, H. 30 1/4". The National Gallery of Canada, Ottawa.

LETTERS TO THE EDITOR

Dear Sir:

The Supreme Court of the United States is seeking to complete its collection of oil portraits of former Justices of the Court. The collection now consists of sixty portraits, including Rembrandt Peale's portrait of Chief Justice John Marshall, G. P. A. Healy's paintings of Chief Justice Roger B. Taney and Justice Ward Hunt, and Thomas Sully's portrait of Justice Henry J. Baldwin.

The Court is anxious to learn of the location of fine portraits of the remaining thirty-two Justices which might be acquired for the collection. Any information which you think might be of assistance in this endeavor would be greatly appreciated.

Should you have any information, please be so kind as to write James R. Browning, Clerk of the Supreme Court of the United States, Washington 25, D.C.

I am enclosing a list of the thirty-two Justices for whom portraits are now lacking.

Yours truly,

EDWARD C. SCHADE
Assistant Clerk

- | | |
|--------------------------------------|-------------------------------------|
| 1. Barbour, Philip P. (1783-1841) | 18. Matthews, Stanley (1824-1889) |
| 2. Blair, John (1732-1800) | (Bust by Margaret F. Buba) |
| 3. Blatchford, Samuel (1822-1893) | 19. McKinley, John (1780-1852) |
| 4. Bradley, Joseph P. (1813-1892) | 20. Minton, Sherman (1890-) |
| 5. Brown, Henry B. (1836-1913) | 21. Moody, William H. (1853-1917) |
| 6. Campbell, John A. (1811-1889) | 22. Moore, Alfred (1755-1810) |
| 7. Catron, John (1786-1865) | 23. Pitney, Mahlon (1858-1924) |
| 8. Clifford, Nathan (1803-1881) | 24. Peckham, Rufus W. (1838-1909) |
| 9. Curtis, Benjamin R. (1809-1874) | 25. Shiras, George, Jr. (1832-1924) |
| 10. Cushing, William (1732-1810) | 26. Swayne, Noah H. (1804-1884) |
| 11. Duvall, Gabriel (1752-1844) | 27. Thompson, Smith (1768-1843) |
| 12. Gray, Horace (1828-1902) | 28. Todd, Thomas (1765-1826) |
| 13. Grier, Robert C. (1794-1870) | 29. Trimble, Robert (1777-1828) |
| 14. Iredell, James (1751-1799) | 30. Washington, Bushrod (1762-1829) |
| 15. Johnson, William (1771-1834) | 31. Wayne, James M. (1790-1867) |
| 16. Livingston, Henry B. (1757-1823) | 32. Woods, William B. (1824-1887) |
| 17. Lurton, Horace H. (1844-1914) | |

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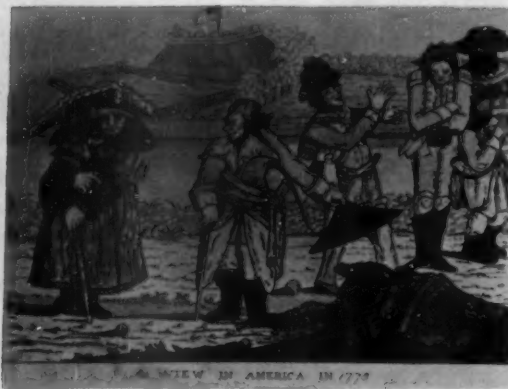
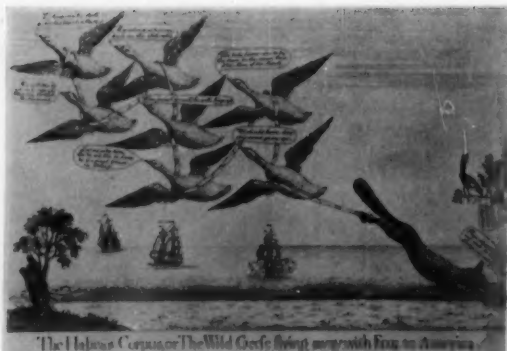
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CENTER: 1. *The Closet.* 1778. 2. *Liberty Triumphant, or The Downfall of Oppression.* 1774.

BOTTOM: 1. *America Triumphant and Britannia in Distress.* Ca. 1783. 2. *A View of America in 1778.*

All in Colonial Williamsburg collection, from the H. Dunscombe Colt Collection of Caricatures.

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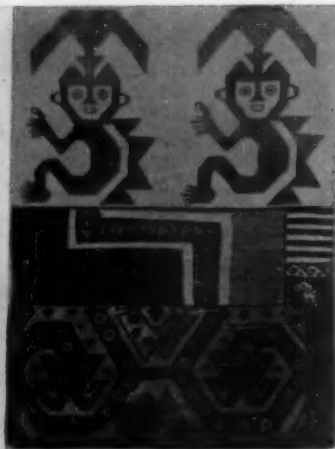


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TOP: 1. *Female Figure Holding Bowl*. Pre-Columbian, 1st-9th century, A.D. The Baltimore Museum of Art. 2. *Pair of Monkeys Surmounting Various Geometric Designs*. Peruvian, 9-12 century. The Virginia Museum of Fine Arts, Richmond. 3. *Seated Man*. Pre-Columbian. The Baltimore Museum of Art.

CENTER: 1. *Man Leading Llama*. Peruvian, ca. 500 A.D. The Virginia Museum of Fine Arts, Richmond. 2. *Chief's Cup in Shape of Antelope Head*. African. Portland Art Museum.

BOTTOM: 1. BERNARD ROSENTHAL, *Sun Icon*. Albright Art Gallery, Buffalo. 2. ARISTIDE MAILLOL, *Night*. Department of Fine Arts, Carnegie Institute, Pittsburgh. 3. EDUARDO PAOLOZZI, *Japanese War God*. Albright Art Gallery, Buffalo.



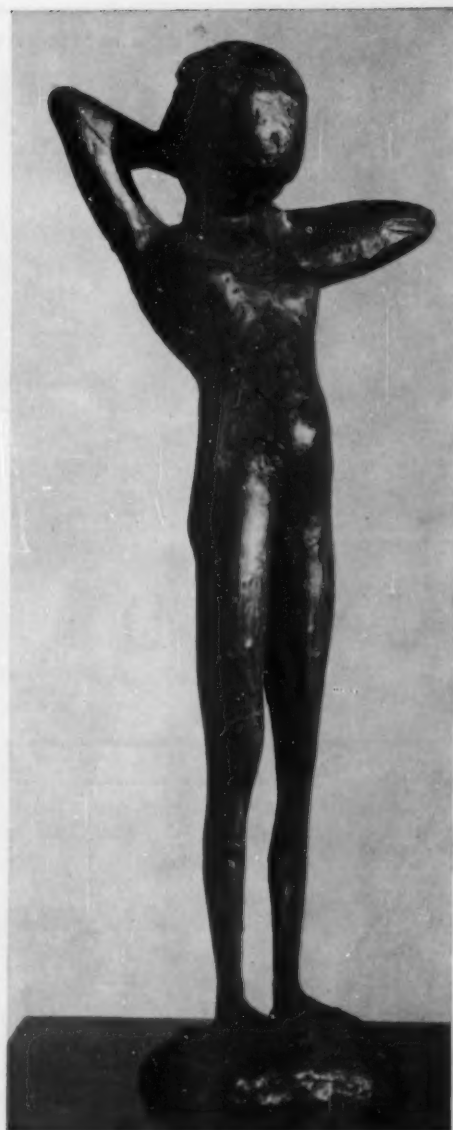
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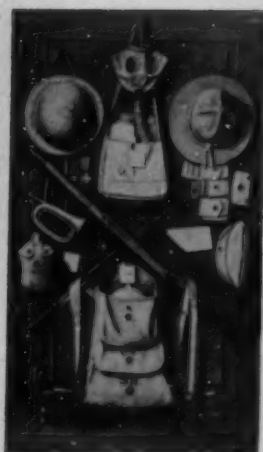
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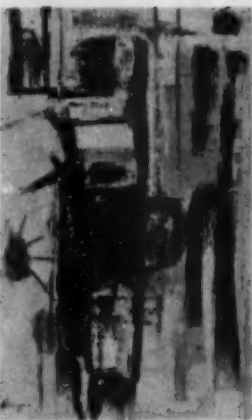
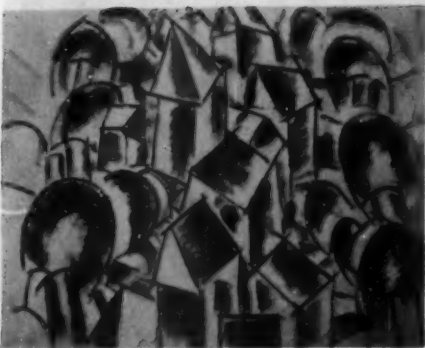
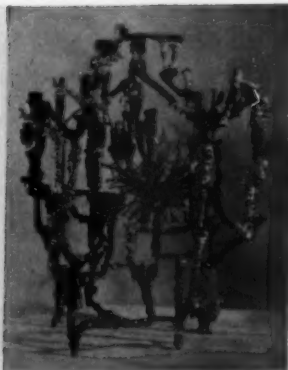
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TOP: 1. MAURICE PRENDERGAST, *Red Headed Nude*. The Wadsworth Athenaeum, Hartford. 2. EDGAR DEGAS, *Italian Girl*. Fogg Art Museum, Harvard University. 3. THOMAS SULLY, *Portrait of Robert Gilmore, Jr.* The Baltimore Museum of Art.

CENTER: 1. GILBERT STUART, *Medallion Portrait of Thomas Jefferson*. Fogg Art Museum, Harvard University. 2. CHARLES A. MEURER, *A Doughboy's Equipment*. The Butler Institute of American Art, Youngstown. 3. ROBERT HENRI, *Portrait of a Boy*. William Rockhill Nelson Gallery of Art, Kansas City.

BOTTOM: 1. RALPH A. BLAKELOCK, *Indian Encampment*. The Virginia Museum of Fine Arts, Richmond. 2. CAMILLE PISSARRO, *Le Jardin des Mathurins, Pontoise*. William Rockhill Nelson Gallery of Art, Kansas City.



TOP: 1. BIA PETERSON, *Composition II*. Seattle Art Museum. 2. IBRAM LASSAW, *Symbiosis*. Fogg Art Museum, Harvard University. 3. JEAN METZINGER, *Portrait*. Fogg Art Museum, Harvard University

CENTER: 1. FERNAND LÉGER, *Village in the Forest*. Albright Art Gallery, Buffalo. 2. JAMES STROMBOTNE, *The Group*. Whitney Museum of American Art, New York.

BOTTOM: 1. ROBERT KAUFMANN, *Abstract No. 7*. The Detroit Institute of Arts. 2. ERNST LUDWIG KIRCHNER, *Two Women in Street Dress*. Los Angeles County Museum. 3. PIET MONDRIAN, *Tree*. Department of Fine Arts, Carnegie Institute, Pittsburgh.

RECENT PUBLICATIONS IN THE FIELD OF ART

MARIA VITTORIA BRUGNOLI, *Ragguaglio delle arti: Incremento del patrimonio artistico italiano, Vol I (1954—1958)*. Rome, 1959.

This handsomely illustrated volume is the first of a new series sponsored by the Italian government and designed to show the public something of what it has done in the space of five years to rediscover, to preserve, to restore, and to display the artistic heritage of the country. It has done a very great deal.

Archaeological excavations are in progress almost everywhere, spreading throughout the peninsula in a vast network. Major finds are so frequent that at times the very abundance must bewilder even the specialist. Work at Eraclea Minoa brought to light a Greek theatre, and at Aquileia an early Christian Oratory; at Stabiae a Roman villa and at Fiesole an Etruscan temple. Excavations at Herculaneum uncovered a suburban bath in almost perfect preservation, complete with vaults and fenestration, marble pavement, murals and stuccoes. Archaic Greek metopes showing women in flight were discovered during the excavations of the Hereion at Foce del Sele. The dig at Spina uncovered some eighteen hundred tombs. In one was found the largest kylix known—twenty-one inches across—a superb cup by the Penthesilea Painter.



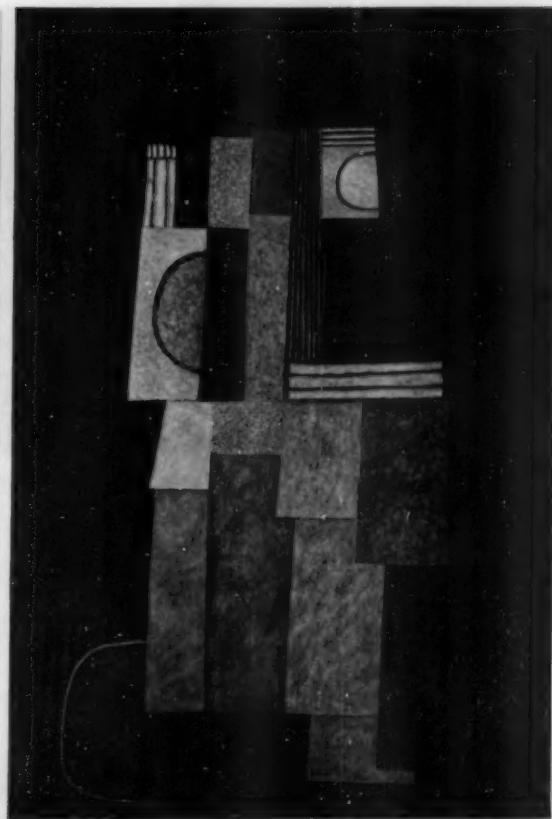
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CATHERINE VIVIANO

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TOP: 1. JEAN-ANTOINE HOUDON, *Portrait Bust of Benjamin Franklin*. M. H. De Young Memorial Museum, San Francisco. 2. *Flowers in Flower Pot*. Derby Factory, 1755-1760. Seattle Art Museum. 3. JEAN-ANTOINE HOUDON, *Portrait Bust of Voltaire*. M. H. De Young Memorial Museum, San Francisco.

CENTER: 1. *Tankard*. English, ca. 1690-1700. Colonial Williamsburg. 2. *Sugar Urn*. American, Daniel Dupuy. The Philadelphia Museum of Art. 3. *Coffee Pot*. English, 2nd quarter 18th century. The Currier Gallery of Art, Manchester.

BOTTOM: 1. *Desk - Black Front*. American, ca. 1770. The Baltimore Museum of Art. 2. *Commode*. French, early 18th century. The Toledo Museum of Art.

In the field of restoration results are almost equally remarkable. Hidden behind an iron grill in a chapel in Sta. Maria in Trastevere scholars found an icon so dulled with dirt and modern overpainting as to be almost unrecognizable. From this unpromising cocoon emerged one of the world's few examples of a panel in encaustic, a technique lost early in the course of the Middle Ages. Similarly, in the Bardi Chapel in Florence the courageous hand of the restorer stripped off architectural encrustations from Giotto's frescoes, allowing us to better understand their original vigor and simplicity. In architecture too, restorations become transformations. I remember, for example, standing in the baroque church of San Lorenzo in Turin and trying to comprehend the miracle of Guarini's interlacing domes, while at the same time struggling to block out the cacophony of the coarsely painted decorations that encumber almost every square foot of the surface. The removal of these frescoes, which the brothers Fea committed early in the nineteenth century, permits an entirely new comprehension of the architecture. Unknown, I believe, to most scholars, these additions had altered the basic architectural character of the dome itself by walling up with masonry eight pentagonal sinkings which, by drawing a diffused and indirect light not from the exterior but from hidden connectives with the windows below them, originally created and now once more create, tonal transitions of exquisite subtlety.

In the field of new acquisitions results have been something less than spectacular. Discriminating purchases have added excellent works by such artists as Amadeo Modigliani, Pier



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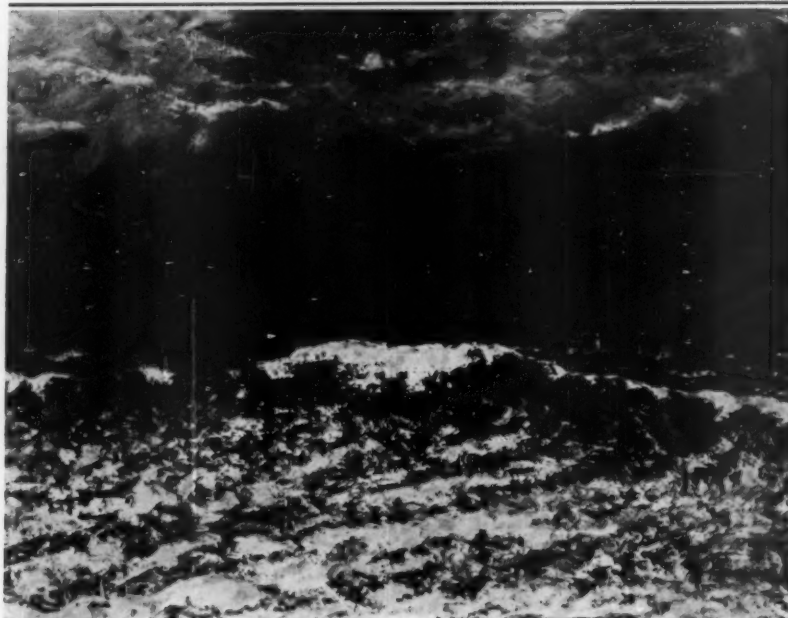
CHARLES E. SLATKIN

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Francesco Mola and Gaspare Traversi. But by and large, meagre funds have held purchases to the mediocre and the obscure.

Museums and galleries are a different story. Here Italy exceeds herself. New buildings are seldom financially possible, but in the adaption of the old ones Italians have no equal. Utilizing the wings of the nineteenth century extensions of the Villa Giulia, Rome's Etruscan museum, the architect Franco Minissi transformed dim and crowded corridors into a show-place. In the north wing a narrow upper floor hangs from the ceiling like a bridge, carried on slender cables which also support the glass parapets. Showcases are shallow glass cubes held by the cables but seeming to float—as does the upper gallery itself—between the floor and the ceiling.

Naples' vast new museum of Capodimonte with its hundred galleries is by now widely known. I point out only that so acute and objective an observer as Benedict Nicolson, when writing of his impression of the galleries, complained that he could find no flaw to make his praise more credible. But while such major projects are known to most travelers, few are aware how many smaller galleries have come into being or have been completely transformed in half a decade. A handsome cinquecentesque palace now houses Ancona's archaeological collection, while in Possagno a new structure stressing, appropriately, the most classical aspects of contemporary architectural design, has been built for the Canova museum. Through a gift to the state Palazzo Spinola has become Genoa's first National Gallery. Its large collection of canvases form an integral part of the eighteenth century decor, permitting the public to study and enjoy one of the finest pal-



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aces of the Genoese settecento which remains virtually in its original state. But the list is endless. Sicily has a new National Gallery in Palermo's Palazzo Abatellis, a late Gothic masterpiece, and Gaeta a diocesan museum in the cathedral.

Dr. Brugnoli describes many more. Together with the vast archaeological campaigns, the amazing discoveries, the startling restorations, this constitutes (though the author does not say so) one aspect of the new flowering of Italian culture after the long winter of poverty, exploitation and war. It is this sense of bursting vitality that makes the book exciting. This is not to say that the format is beyond improvement. I find particularly disturbing the omission of even the briefest biographical references which would permit the student to pursue further problems within the field of his specializations. Virtually all of this material must have been published more extensively elsewhere, but given the almost fanatical decentralization of Italian scholarly publications, much is hard to find. One notes also that from time to time measurements are missing. Such omissions could be corrected in subsequent volumes and are, after all, of secondary importance. Those who are interested in the state of the visual arts in Italy will read this book with interest and delight.

ROBERT ENGGASS
Pennsylvania State University

DOROTHY WEIR YOUNG, *The Life and Letters of J. Alden Weir*. Edited with an Introduction by Laurence W. Chisolm. New Haven, Yale University Press, 1960. 277 pp. text; 37 black and white illus; frontispiece in color. \$10.00.



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I should like to think this book a presage and a prognostic. It is the kind of biography needed and deserved by hundreds, literally hundreds, of artists in America: based upon ample information, careful, affectionate, and adequately if not fully illustrated. Its defects—the absence of a *catalogue raisonné* and a neglect of Weir's prints—are less important at this time than its virtues.

The manuscript of Mrs. Young's life of her father represents forty years of recording and research begun during the subject's lifetime and continued until her death. It was carefully edited by Mr. Chisolm, who supplies also an introduction which is perhaps a little too much a review of past opinion and too little a critical perspective. The present reviewer prefers Alden Weir's early period to the mature and late styles preferred by Mrs. Young and her editor, which belong to a decorative quietism that seems to us rather too refined. But one need not agree with the opinions of either the author or the editor to welcome a book that throws so much light upon an artist and the artistic life of his times.

The Art-Idea, by James Jackson Jarves. Edited by Benjamin Rowland, Jr. Cambridge, Mass., The Belknap Press of Harvard University Press, 1960. \$5.95.

This volume is the first book of art history or criticism to appear in the John Harvard Library series of that interesting press within a press, the Belknap Press of the Harvard University Press. The admirable brainchild of Howard Mumford Jones, the John Harvard Library has as its purpose to reprint

books important in the intellectual life of America, which are now out of print and the existing copies of which are too rare to meet the needs of modern libraries and modern readers.

Jarves *Art-Idea* is an admirable first choice. The work of a highly intelligent and individual mind and an art collector of distinction, it represents also the taste of its own time and place so truly that no one can read it without learning something of value about art—especially the American artists whom Jarves described with great prejudice and acumen—and about the climate of taste in its time. One can be irritated by Jarves, or interested, or bored, or all together, but one cannot fail to learn from him. The reprinted text is prefaced and placed in perspective by the illuminating introduction of Professor Rowland.

HEDLEY HOWELL RHYS, *Maurice Prendergast, 1839—1942. Maurice Prendergast: Watercolor Sketchbook, 1899.* Museum of Fine Arts, Boston. Cambridge, Mass., Harvard University Press, 1960.

In the foreword to the catalogue Perry B. Rathbone, Director of the Boston Museum of Fine Arts, writes: "The museum frankly seeks the grace of a redeeming act. If Prendergast found discouragingly little patronage on the part of museums elsewhere, it was painfully the case at home...the paintings of Maurice Prendergast found no representation during his lifetime and have until recently been in very short supply." The recognition, however belated, is handsome and generous. The exhibition itself is comprehensive and well-

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The definitive catalogue of the great international Flemish exhibition shown at Bruges and Detroit during 1960. Selected as one of the Fifty Books of the Year for 1960, the catalogue was published in cooperation with the Centre National de Recherches Primitifs Flamands in Brussels and contains: 275 illustrations, 10 in full color; 468 pages; 213 works of art listed, described, and documented. Price \$4.50; \$4.75 sent postpaid in the U.S.A. and \$5.25 elsewhere. Please make checks payable to the Detroit Museum of Art Founders Society. Information on special discounts for book dealers and libraries may be had upon request. No public or private library should be without this outstanding volume.

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selected. The catalogue-monograph is a beautifully designed and ordered publication with superb color plates and the historical and critical analysis of Prendergast's life and work by Hedley Howell Rhys, perceptive and well documented, demonstrates the relation of Prendergast to European contemporaries, especially Bonnard and the Nabis, and his importance as a pioneer in bringing the modern movement to America. As Mr. Rhys pointed out, the dating of paintings in oil by Maurice Prendergast is a hazardous undertaking, for the artist was constantly reworking and overpainting his canvases over a period of years. He has succeeded however in large measure in giving us a specific sense of the different stages of the artist's work and the gradual maturing and development of his style.

The accompanying publication in full color facsimile of a notebook by Maurice Prendergast of 1899 is in itself a notable achievement which will be welcomed by collectors and students of the art of the period. In making available to a wider audience these intimate recordings of the artist's way of seeing, it sets a high standard for future publications of this kind. Printed in Germany, the color plates are of the highest quality and the accompanying notes of Peter A. Wick provide a useful frame of reference for the sketchbook in relation to this early period in the artist's career and of the particular milieu in which they were produced.

Amidst the increasing enthusiasm and critical acclaim for Maurice Prendergast's work which this exhibition and the accompanying publications will do much to accelerate, it is worth recording that, while the artist's work was undoubtedly underestimated during his lifetime and for many years thereafter, it was never without a loyal band of understanding supporters. Especially among fellow artists such as William Glackens and Arthur B. Davies, who in turn stimulated the interest of such perceptive collectors as Albert C. Barnes, Ferdinand Howald, Duncan Phillips and Miss Lillie P. Bliss, there was always an appreciation of the poetic images which continued to come from Prendergast's brush. In joining in this warm tribute to Maurice Prendergast, it is also just to pay homage to his brother Charles, who not only contributed so much to the former's support and well-being, but made in his own gentle, whimsical and self-effacing manner a significant contribution to the lyric and decorative art of his time.

CHARLES H. SAWYER
University of Michigan

SELDEN RODMAN, *The Insiders*. Louisiana State University Press, 1960. 120 pp. \$6.95.

The Insiders is a projection of Mr. Rodman's personal enthusiasm and, as such, has every legitimate and moral justification. In print, however, his opinions are open to discussion, all of which centers around the often-raised question of communication.

Abstract Expressionism is by now firmly enough established to be able to sturdily withstand attack. It has its audience. In considering Mr. Rodman's argument one would wish to point out that the conditions of man's existence are dependent upon many states and circumstances which are not specific enough to permit them to be represented. It is obviously going too far to suggest that subjectless painting is inhuman

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when its serious practitioners draw upon their fundamental reserves as human beings in their creative efforts.

Nor is it valid to object that "there is no possible way of explaining what makes a good non-objective picture good, nor a bad one bad." Esthetic quality is an element upon which it is difficult to put one's finger and is not estimated by the manner in which an artist has adhered to the general rules of his medium. I have a feeling that it is as difficult to speak of the esthetic quality of a fine Ben Shahn as it is of a first rate Rothko, or of a Rembrandt.

Probably all our difficulties arise from writing at all about a sensual medium used in a nonfactual way. Our best efforts can be in the direction of evocative interpretation—a manifestly difficult thing which lays us open, admittedly, to a great deal of useless mumbo-jumbo. But the problem is not helped by Mr. Rodman's outline, except that his effort to single out the good and the bad on the basis of an artist's use of recognizable form makes one even more keenly aware that good painting does not depend upon such standards.

A. F. PAGE

The Detroit Institute of Arts

The Visual Arts Today. Edited and with an Introduction by Gyorgy Kepes. Middletown, Conn., Wesleyan University Press, 1960. 272 pp. \$6.00.

When an artist expounds his own point of view one is obliged to accept his words as authoritative. The symposium

seems to be the best method of bringing together the many statements necessary to a satisfactory approach to the total situation in modern art; it is almost always stimulating, though it never adds up to a final revelation.

Mr. Kepes has worked long on the problem of vision in its many ramifications as it applies to sight or concept. He is undoubtedly the ideal editor or moderator of such a symposium as this and he has served well in using statements by artists, scholars and scientists who are most articulate about their work. They also speak, for the most part, without pretension or pomp.

This symposium should have considerable reference value in the philosophic and esthetic realm. Mr. Kepes has organized the contributions in a sequence that considers background, motivation, concept and method and, finally, interpretation and criticism. All of this is considered in a very broad and general way, as nearly as it is possible for committed individuals to do. As one would expect, there are tidbits all along the way through the rather overwhelming verbiage: for example, Reg Butler on art and architecture, "use sculpture as it comes, when you like it, and when you do not like it do not worry; carry on without any sculpture, because you get rid of the moral imperative which says you ought to have sculpture and you ought to have painting."

On the whole, this seems a sensible view of today's visual arts and, at the same time, a provocative one.

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